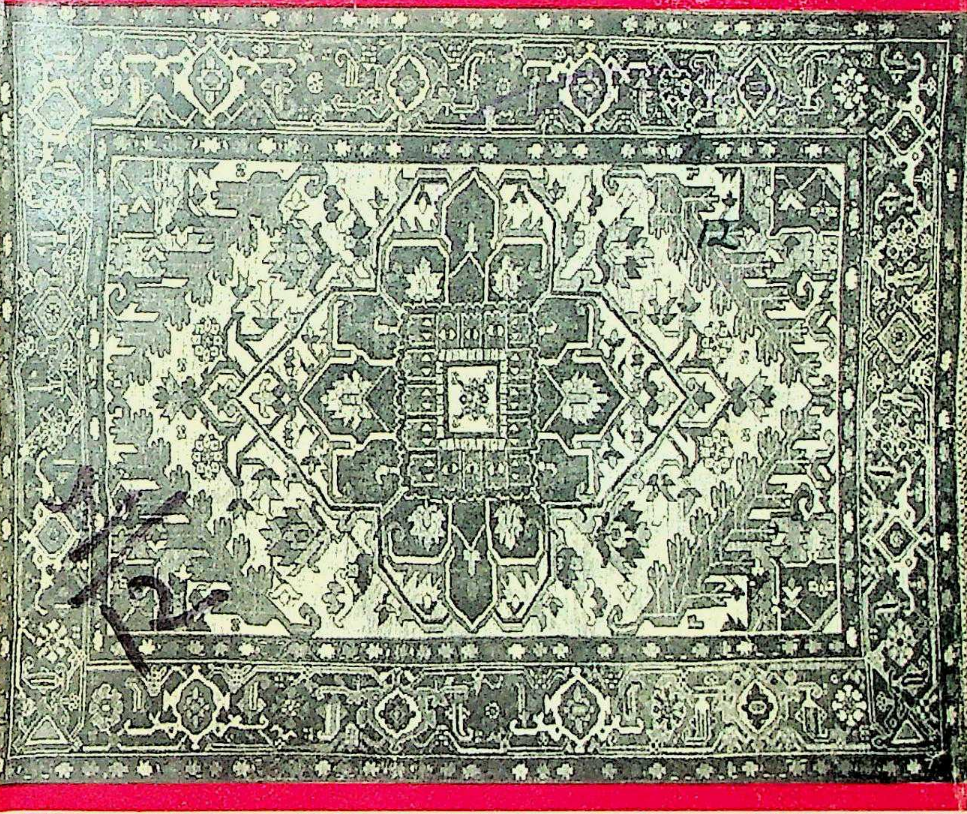


HOW TO IDENTIFY
PERSIAN RUGS
AND OTHER ORIENTAL RUGS

by C. J. DELABERE MAY

STATE MUSEUM, LUCKNOW
LIBRARY

Acc. No.

Book No.

Entered
19-7-53.

432

Z
12
Museum Library

746.7

RAM ADVANI
Bookseller
Hazratganj
LUCKNOW

How to Identify Persian Rugs
and Other Oriental Rugs

HOW TO IDENTIFY
Persian Rugs
and Other Oriental Rugs

☆

C. J. DELABÈRE MAY

LONDON
G. Bell and Sons, Ltd
1952

First published 1920. Reprinted 1931
Revised and enlarged edition 1952

Printed in Great Britain by
The Camelot Press Ltd., London and Southampton

Preface

INSTRUCTION, rather than discussion, is the keynote of the author's treatment of his subject in this manual, and he makes no apologies, therefore, for confining himself closely to facts, at the expense of theories and the interesting, though more irrelevant, details of history, of geography, and of travel.

He aims at both simply and speedily placing within the grasp of his readers a thorough knowledge of such facts as are necessary to enable them to identify any typical specimens of the better-known classes of Oriental rugs, and to classify them, with regard to their type, their age, and their value.

Contents

CHAP. PAGE

I. Introduction 13

II. Persian Rugs compared with those of Other Groups 18

III. Patterns and Designs . . . 25

IV. Details of Weave and Finish . . 38

V. Persian Rugs and Their Type Analysis 54

VI. Persian Border Stripes and Their Patterns 82

VII. The Classification of Rugs with regard to Age, Merit, and Value . 96

VIII. The Practical Examination of a Rug 104

IX. Caucasian Rugs 110

X. Turkish Prayer Rugs . . . 121

XI. Central Asian Rugs . . . 140

Conclusion 147

Index 149

List of Illustrations

PLATES

		FACING PAGE
I.	A Specimen Persian Rug	16
II.	A Specimen Samarkand Rug	17
III.	A Specimen Central Asian Rug	32
IV.	A Specimen Turkish Rug	32
V.	A Persian Sehna Rug	33
VI.	A Specimen Caucasian Rug	33
VII.	A Specimen Chinese Rug	48
VIII.	A Shiraz Rug (Pear Pattern)	49
IX.	A Gorevan Rug	56
X.	A Feraghan Rug (Herati Pattern)	56
XI.	A Kurdish Rug (Mina Khani Design)	57
XII.	An Ispahan Rug	64
XIII.	A Hamadan Rug	65
XIV.	A Sarabend Rug (Pear Pattern)	80
XV.	A Kirman Rug	81
XVI.	An 18th-Century Caucasian Rug	112
XVII.	A Daghestan Prayer Rug	112
XVIII.	An Antique Shirvan Rug	113

FACING PAGE

XIX. A Beshir Rug 113
XX. A Ghiordes Prayer Rug. Earliest Period 129
XXI. A Ghiordes Prayer Rug. Middle Period 129
XXII. A Ghiordes Prayer Rug. Latest Period 129
XXIII. An Antique Koulah Rug . . . 129
XXIV. An Antique Ladik Prayer Rug . 136
XXV. An Antique Mudjar Rug . . . 137
XXVI. A Turcoman Youmoud Rug . 144
XXVII. An Old Khiva (Bokhara) Rug . 145

ILLUSTRATIONS IN THE TEXT

FIG. PAGE

1. The Herati Design 26
2. The Mina Khani 26
3. The Pear 27
4. The Rosette 28
5. The Eight-pointed Star . . . 28
6. The Cloud Band 29
7. The Bi-Cleft Leaf 29
8. The Latch-Hook 30
9. The Comb 30
10. The Octagon 30
11. The Diamond 31
12. The Elephant Foot Pattern . . 31
13. The 'S' Design 31
14. (*a*) The Swastika 34
    (*b*) The 'T' Pattern 34
    (*c*) The Key Pattern . . . 34
15. The Henna Flower 34
16. The Palmette 34
17. A Modified Herati 35
18. The Ghiordes and the Sehna Knot, and their difference illustrated . . 39

FIG. PAGE

19. Cross Sections of Ghiordes and Sehna Knots 41
20. The Back View of Knot . . . 42
21. Illustrating the 'Collar' of the Knot . 42
22. Illustrating the Three Methods of Warp Treatment. 45
23. Back View of a Rug . . . 46
24. Principal Persian Border Stripes 86–87, 89
25. Subsidiary Persian Border Stripes 92–93
26. Caucasian Border Stripes . . 116–117
27. 'Sunburst' Design 119
28. Diagram of Turkish Prayer Rug . 122
29. Characteristics of Turkish Prayer Rugs 124–125
30. Turkish Prayer Rugs. Principal Border Stripes . . . 130–131
31. Turkish Prayer Rugs. Panel Patterns 132–133
32. Diagram of Princess Bokhara . . 142

CHAPTER I

Introduction

A SIMPLE and comprehensive system, devised for the identification of specimens submitted to our judgment, might conveniently be arranged to proceed upon two main lines of investigation, the first being based upon a study of the more general details of colour and design, and the second, upon an examination of the more particular and technical details of weave and of finish.

Each investigation is in its own way of equal importance, and either may lead us at a glance to the solution of our problem, at times how easily, may be judged, from the following illustrations:

A friend has bought two Persian (?) rugs, and wishes for our opinion regarding them. Rug No. 1 is small, the Field is covered with the well-known 'Herati'[1] pattern, the Border shows a simple floral design, the colours are rich and subdued; we see at once that it is Persian, it could be nothing else, but its local district of origin remains still to be settled. We turn it over face downwards (noting, as we do so, the extreme thinness and flexibility of our specimen), so that we may examine the back, which, upon inspection, reveals a close and fine-grained weave, with the weft[1] crossing but once between each row of knots; it is enough, this is one of the famous 'Sehna'[2] rugs from the Sehna district of Persia, there could be no possible mistake about it now.

---

[1] 'Herati' pattern described and illustrated, p. 26, Chap. III (Patterns and Designs).

Rug No. 2 displays a central field of faded peach colour, upon which are scattered various small designs worked in yellow, brown, and white, and surrounding a central medallion of rounded form; the colouring is Chinese, the design a mixture of Chinese and Persian; it is unnecessary to examine further, at our first glance we knew it; not Persia was its home, but ancient Samarkand in Chinese Turkestan.

Without a knowledge of its technical peculiarities of weave we should less surely and less easily have recognised our Sehna, without a study of colour and design we should have been at a loss to identify our Samarkand, and to distinguish it from the rugs of China proper.

---

[1] See Weft, p. 39, Chap. IV (Details of Weave and Finish).

[2] See Sehna Rugs, p. 77, Chap. V (Type Analysis).

The story of colours and patterns is fully told, and the variations of weave and of finish discussed in detail, in subsequent chapters devoted to these subjects, and for the moment, satisfied with this mere indication of the lines upon which our learning will progress, we shall pass direct to our first real lesson, which is designed to teach us how best to learn to recognise the rug woven in Persia from every other rug of the East, and will lead, incidentally, to a short discussion of the principal characteristics of the remaining five well-defined groups of Oriental rugs, to-day known and recognised.

* * *

PLATE I. A SPECIMEN PERSIAN RUG. Few pieces could better illustrate Persian ideals. Floral forms, flowers in rows, flowering shrubs, flowers on stalks, and foliage, such we shall learn are the motives characteristic of the weavings of Iran. The Field pattern consists of a profusion of flower and tree forms, amongst which we can distinguish sunflowers, lilies, weeping willows, and others, all most beautifully and realistically drawn. The Border is in its own way as characteristic of Persian traditions as the Field, and the Border stripes—seven in number in this instance—all exhibit patterns of a floral type, whilst from only one of them, the Main stripe, is that hall-mark of Persian authorship, the 'Vine Meander' (see Chap. VI, p. 91), missing. In this rug we shall find no undecorated spaces of plain colour, and no labour-savers, since these are evidences of a later commercial age, whilst this is a grand old specimen typical of the workmanship of the eighteenth century and earlier, and consequently displaying perhaps the most characteristic feature of its times, namely, a beautiful and elaborate pattern, beautifully and elaborately drawn.

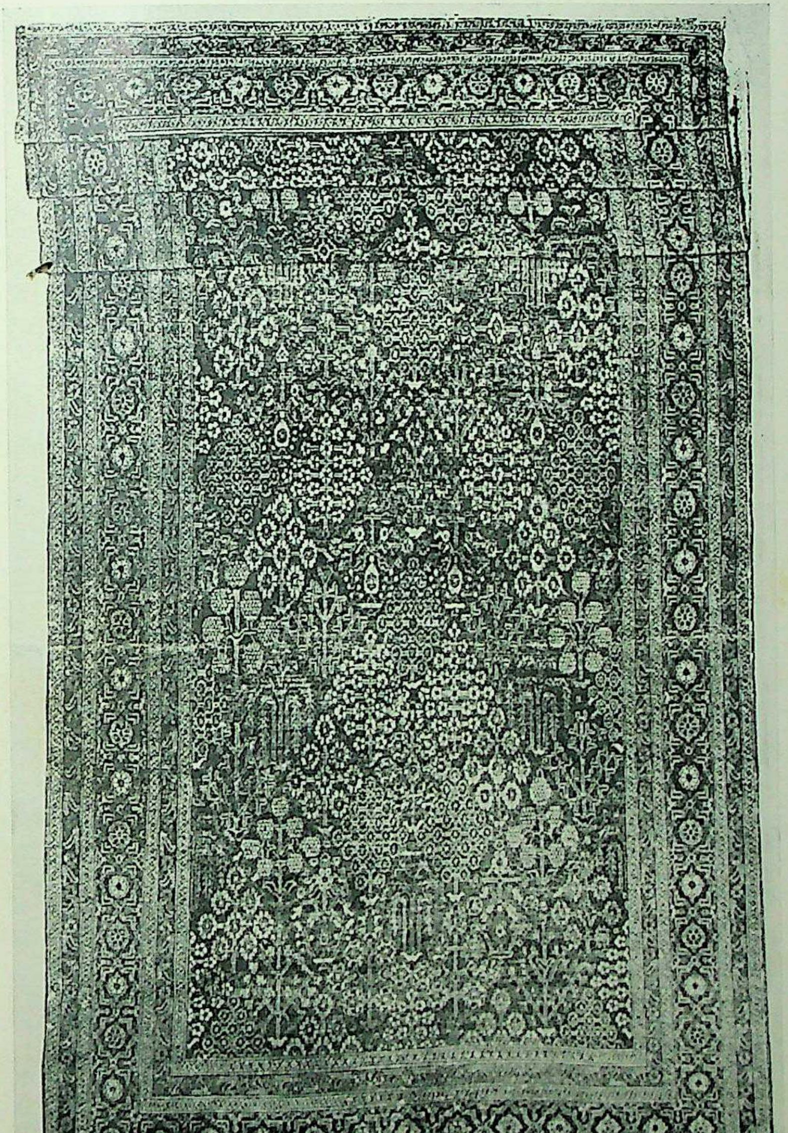


PLATE I

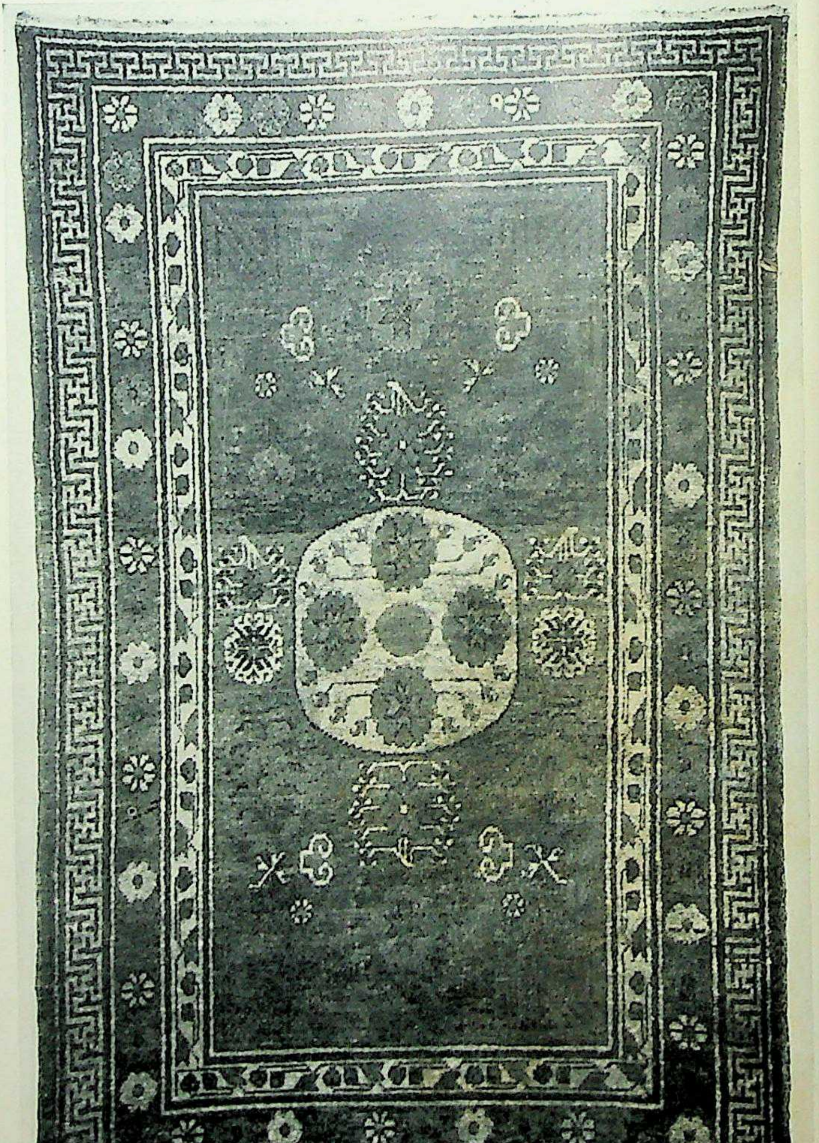


PLATE II

* * *

PLATE II. A SPECIMEN SAMARKAND RUG. It has already been noted that these rugs are included in the Chinese group on account of their strong resemblance in colouring and general characters. They are, however, to be distinguished from them by the characteristic mixture of Chinese with foreign elements (usually Persian and nomadic) which they display. Our example shows us a rounded central medallion of typically Chinese appearance, Chinese frets at the four corners of the Field, Jui heads (four in number) and an outer border bearing a 'Swastika' and 'T' Meander, whilst in the same piece we find, Persian rosettes, nomadic eight-pointed stars, the bi-cleft leaf of Armenia, and scattered representations of the 'tree of life.' The colouring is purely Mongolian, and is worthy of description. More than a hundred years ago the colour of the Field ground of our specimen was 'peach,' to-day it is a thing of indescribable beauty, displaying every shade from 'peach' to 'golden tan,' whilst the patterns are picked out in ivory white, brown, and the deepest and richest of golden yellows. Such are the antique rugs of ancient Samarkand. (*From the Author's collection.*)

CHAPTER II

Persian Rugs Compared with Those of Other Groups

THE Eastern rug world of to-day is conveniently regarded as consisting of six main groups or divisions, as follows:

1. China
2. Central Asia
3. Caucasia
4. Persia
5. Turkey
6. India

and it will be both helpful and interesting to the student to have some general knowledge of all these groups, particularly in regard to those characteristics which differentiate them from each other, and especially from the rugs of Persia. The above system of grouping is in the main geographically correct, but we must notice that there are certain exceptions to this (about six in number), instances in which the claims of history and the source of inspiration of the weaver, have been regarded as the factors of paramount importance. Such instances occur when, as here, we include under the heading of China the rugs of Samarkand, and regard as Persian the weavings of Bijars, of Herat, and of Mosul.

1. CHINESE RUGS. These can be dismissed in a few words, and will give but little trouble, since their colours, colour-schemes, and designs resemble those of no other group, and are so characteristic as to be recognised instantly. Yellows predominate, whilst their reds, peach, plum, and pomegranate, are shades found in no other rugs, and their designs, the Swastika,[1] the Key,[1] the Fret, Emblems, Dragons, Bats, and Butterflies, are here seen, but nowhere else. Medallions when present are rounded, in place of the usual diamond shape.

2. CENTRAL ASIAN. These rugs are very distinctive on account of their characteristic patterns and their peculiar colour scheme, which produces its beautiful effect, not by the usual contrasting of colours, but by the domination of a single one. Their colours, which are rich and subdued, consist principally of varying shades of red,

---

[1] For description, see p. 34, Chap. III (Patterns and Designs).

terracottas, maroons, and browns, whilst their patterns (never floral) are formed by some geometrical design, such as a diamond, hexagon, or octagon, repeated in rows throughout the Field.

The central medallion, so commonly encountered in the rugs of other groups, is not met with here.

The weavers employ the 'Sehna' knot,[1] and commonly finish their sides with an 'Overcasting,'[2] or 'Double-Overcasting,'[1] of two or more cords; whilst of all the rugs with long end-webs and fantastic fringes, none are found outside this group.

3. Caucasian Rugs. The colours of these rugs are lighter, brighter, and not always harmonious, whilst their patterns are invariably geometrical, but differ from those of the above group, in that they consist of the massing of various designs, and not the repetition of a single one.

Caucasian weavers exhibit a marked fondness for the use of the 'Latch-Hook'[3] design, and it is seldom that this device is found to be absent from both Field and Border of their rugs.

---

[1] See p. 39, Chap. IV (Details of Weave and Finish).

[2] See p. 52, Chap. IV (Details of Weave and Finish).

[3] See p. 30, Chap. III (Patterns and Designs).

They are finished with short, uncoloured end-webs, and tied invariably with the 'Ghiordes'[1] knot, additional points which will serve to distinguish them from the rugs of Persia and Central Asia, with which they might possibly otherwise at times be confused.

4. PERSIAN RUGS. These differ from the preceding groups, in that their designs are not geometrical, but essentially floral. Flowering shrubs, flowers in rows, flowers on stalks, with foliage, flower forms enclosed in some variety of trellis work, or diaper pattern, such are the motives of the weavers of Iran.

On those occasions when such designs are absent from the Field, their place is taken by one of the recognised repetitive patterns of Persia, such as the 'Pear'[2] or 'Herati,'[2] but it is a notable and distinctive feature of Persian rugs, that floral forms are only on the very rarest occasions entirely missing from the borders, or the Swaying Vine[3] from all the border stripes. Their colours are rich and subdued, and their colour-schemes owe their effect, largely, to skilful colour contrasting. Cotton will be found to be employed as the material for the

---

[1] See p. 41, Chap. IV (Details of Weave).

[2] For description, see pp. 26 and 27, Figs. 1, 2, and 3, Chap. III (Patterns and Designs).

[3] See p. 92, Chap. VI (Border Stripes).

'Warp' threads, in roughly one-half of the districts of Persia, and the presence of a cotton 'Warp'[1] is strongly suggestive evidence of a Persian origin, and particularly so, since in Caucasia, Turkey, and Central Asia wool is the material of choice.

5. TURKISH RUGS. The designs of these rugs, like those of the preceding group, consist essentially of floral motives, but their flower forms are conventional rather than natural, whilst the repetitive patterns of Persia, the 'Herati,' the 'Mina Khani'[2] and the 'Pear,' are never met with.

In their drawing, heavy angular lines take the place of graceful curves, and, although in the borders conventionalised and degenerated flower and leaf forms are very constant, the 'Swaying Vine'[3] is missing.

The colours are rich and boldly massed, but the pile is comparatively lustreless, and presents a contrast to the silky sheen of the old Persian or Central Asian pieces. Perhaps the most distinctive feature of this group consists in the fact that the large majority of these rugs are Prayer rugs (at least such is the case amongst the older specimens), and can be recognised immediately, by the presence of the Prayer Arch, whilst in other groups such pieces are rarely encountered, and in the Persian especially so.

---

[1] See p. 39, Chap. IV (Details of Weave and Finish).

[2] For description, see pp. 26 and 27, Figs. 1, 2, and 3, Chap. III (Patterns and Designs).

[3] See p. 91, Chap. VI (Border Stripes).

Their weavers employ the 'Ghiordes' knot, and exhibit a preference for coloured end-webs of moderate length.

6. INDIAN RUGS. Their designs are mainly floral, and the treatment more or less naturalistic, so that, in theory, they resemble the rugs of Persia, though, in actual practice, they differ widely from them.

They are to all intents and purposes modern productions, and bear the stamp of the commercial system under which they were woven, in their nondescript patterns, their coarse weave, and heavy pile.

Plainness and lack of elaboration in pattern drawing, large dead spaces of plain colour, these are labour-savers, the hall-marks of modern work. The wool of the pile is notably dull and lustreless, and, since India took both early and eagerly to the use of aniline dyes, no small proportion of these specimens will be found to be suffering from this taint.

To the collector it matters nothing, hard wearing or hard woven though these modern products be, since in them the spirit of the East has perished, dead as the Arts of Mogul craftsmen and the lost magic of the potters of Kang-hsi.

CHAPTER III

Patterns and Designs

THESE may conveniently be considered under two headings, patterns of the Field, and patterns of the Border; the 'Field' consisting of the square central portion of the rug, and the 'Border' of the narrow stripes enclosing it.

The Border may consist of a single stripe, or of a broad or principal stripe surrounded by comparatively narrow stripes, or it may be composed of a varying number of stripes of equal width; and for a consideration of these details a later space is reserved (see Chap. VI, Border Stripes), since it is our intention here to deal only with the more important of those designs, which may be recognised, scattered as isolated units throughout the Fields of Eastern rugs, or repeated, to form an all-over, repetitive pattern.

1. THE HERATI DESIGN. Found only in the form of an all-over pattern, and peculiar to the rugs of Persia, it is the favourite device of the weavers of

Sehna and Feraghan, common in the rugs of Herat and Kurdistan, and to be found on occasions in specimens from almost every Persian district.

Great variations are to be noted, in the size and elaboration of its drawing, but the true elements of the design, the four crumpled-leaf forms, surrounding a central figure of diamond shape, are at all times easily discernible, to the practised observer.

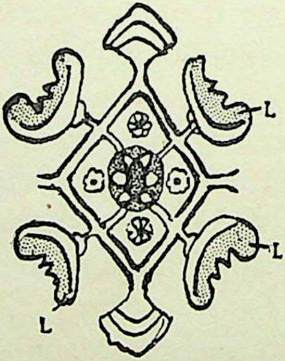


FIG. 1. THE HERATI DESIGN

Showing the 4 Leaf forms (L) surrounding a centrally placed figure of Diamond shape: This figure itself usually contains floral forms of some type, and in this instance 5 rosettes.

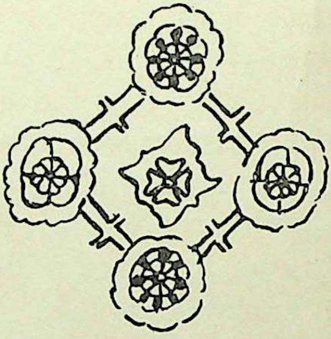


FIG. 2
THE MINA KHANI

2. THE MINA KHANI. A design peculiar to Persia, it is seen only in the form of an all-over,

repetitive pattern, but is less widely distributed than the 'Herati,' and far less frequently encountered. Its elements consist of a diamond-shaped figure and five flower forms (more or less conventionalised, as the case may be), one at each angle of the diamond and one centrally placed. It is a pattern greatly favoured by Kurdish tribesmen, and comparatively seldom met with in specimens not of their weaving.

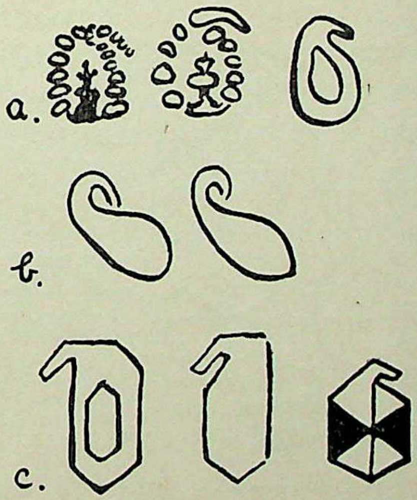


FIG. 3. THE PEAR

- *a.* Persian types.
- *b.* Indian types.
- *c.* Geometrical types.

3. THE PEAR OR CONE DESIGN. Repeated to form an all-over pattern, this is perhaps the commonest of all Persian Field designs, and is most frequently encountered in the weavings of Sarabend, Shiraz, Herat, Khorassan, and

Sehna, but is not peculiar to any district of Persia.

The Pear device may further be encountered as an isolated unit, in the Field or Border of almost any Persian rug, or, again, in a more geometrical form (see Fig. 3, *c*) in a few of the weavings of the Caucasus, and notably those of Baku. As an all-over pattern, it is to be found in an elongated form (see Fig. 3, *b*) at times in the rugs of India.

4. THE ROSETTE. This is merely a conventionalised or degenerated flower form, and is commonly met with in the rugs of Persia and Turkey, and more rarely encountered in the weavings of the Caucasus, and those of Central Asia.

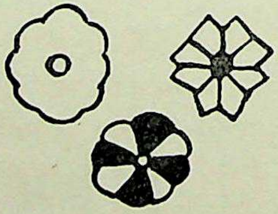


FIG. 4. ROSETTE

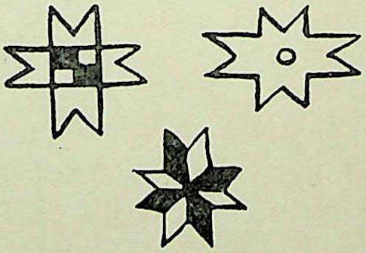


FIG. 5. 8-POINTED STAR

5. THE EIGHT-POINTED STAR. This design, a hall-mark of nomad weaving, is to be encountered at times in the rugs of almost every group, with the exception of China. It is found, however, on occasions, in the rugs of Samarkand—as are also

the Rosette, the Eight-pointed Star, and the Bi-Cleft Leaf—which, the presence of any of these symbols, would help to distinguish from the rugs of China proper.

6. THE CLOUD BAND. A very ancient device, Mongolian in origin, found sometimes in the Fields or Borders of sixteenth- or seventeenth-century Persian rugs. Occasionally met with in older or modern Sirapis.

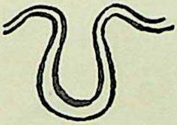


FIG. 6. CLOUD BAND

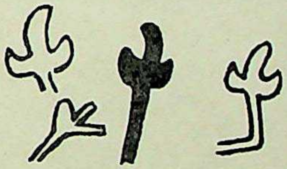


FIG. 7. BI-CLEFT LEAF

7. THE BI-CLEFT LEAF. An old Armenian symbol, which may at times be encountered to-day in the Fields of the weavings of Turkey and Caucasia. Unlikely to be found in a Persian rug.

8. THE LATCH-HOOK DESIGN. This device might almost be considered the distinguishing mark of the products of the Caucasus, since it is rarely absent, from both Field and Border, of a Caucasian rug, and but infrequently found in the rugs of other groups. It is generally used in

series, to fringe some geometrical design, such as a diamond or an octagon. This design is rarely seen in Persian rugs, except in those of Shiraz.

9. THE COMB. Found present, as an adventitious design, in the Fields or Borders of Caucasian rugs, and more rarely in those of Turkey and Central Asia. Not used in Persia.

accidental or casual

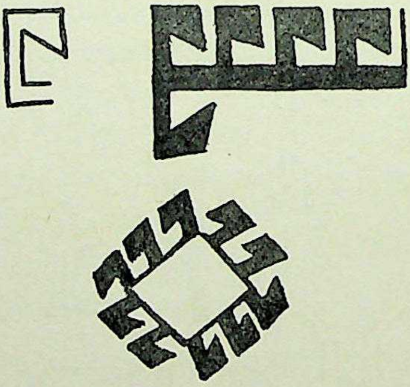


FIG. 8. THE LATCH-HOOK

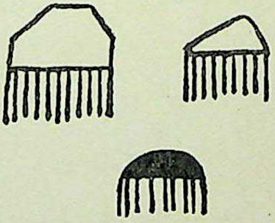


FIG. 9. THE COMB

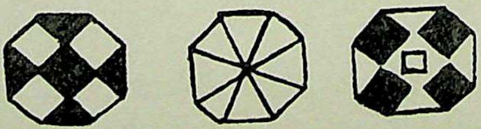


FIG. 10. THE OCTAGON

10. THE OCTAGON. Not found in Persian rugs, but common, as adventitious designs, in either Field or Border of those of other groups.

11. THE DIAMOND. Ditto as above. These adventitious designs are not in favour with the Persian weaver, doubtless because he prefers flower forms with which to fill his dead spaces.

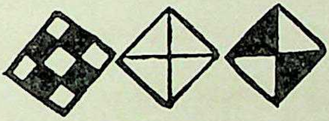


FIG. 11. THE DIAMOND

12. THE ELEPHANT-FOOT PATTERN. This is merely a coarser form of Octagon, and is peculiar to the Central Asian group, and found for the most part in rugs of a coarse and modern type.

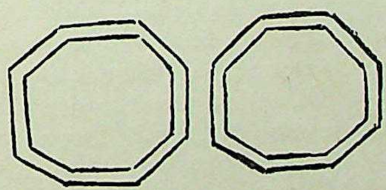


FIG. 12. ELEPHANT FOOT PATTERN

13. THE 'S' DESIGN. These 'S' designs are seen at times in Turkish and Caucasian rugs.

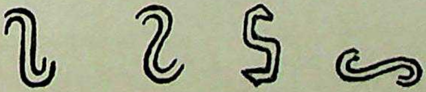


FIG. 13. 'S' DESIGN

PLATE III. A SPECIMEN CENTRAL ASIAN RUG. And in this case a Royal Bokhara, displaying the pattern typical of these pieces, namely, an all-over design consisting of a series of quartered octagons repeated in rows throughout the Field. The principal Border stripe is of chequer variety, and the outer stripe bears a saw-tooth design.

Here we find no floral forms, no swaying vine meanders, no continuity of pattern nor, in fact, any of those features for which we have been taught to look in a Persian rug. Instead, we see a typical product of Central Asia, bearing the hall-mark of its group, namely, a Field pattern consisting of a single geometrical device (in this case an octagon) repeated in rows. The monotony is relieved in this specimen, as in most, by the insertion of smaller diamond-shaped figures between the rows of octagons.

☆ ☆ ☆

PLATE IV. A SPECIMEN TURKISH RUG. The majority of this group are Prayer rugs, and this is one of them, which quite well illustrates the characteristics of these specimens.

A Prayer Field with a flat base, and a domed roof, forming the Prayer Arch, which is in turn surmounted by a spandrel, upon which rests a panel; such is the common arrangement of the Field of these pieces. The Prayer Arch may vary in shape or in depth, whilst in some types a second panel is found at the base of the Prayer space, but the essentials remain the same.

In our present specimen the Prayer Field is of plain colour with small floral forms projecting inwards from its sides, and a large floral figure dependent from the apex of the Arch. The Prayer Arch is low, and shows a serrated margin. The spandrel is covered with a delicate floral tracery, and is prolonged backward to completely surround the Prayer space. The panel is single.

The borders are elaborate, containing many stripes. The general characters of the piece are floral, but the flower and leaf forms are not those of Persia.

This is a fine example of a seventeenth-century Koulah rug.

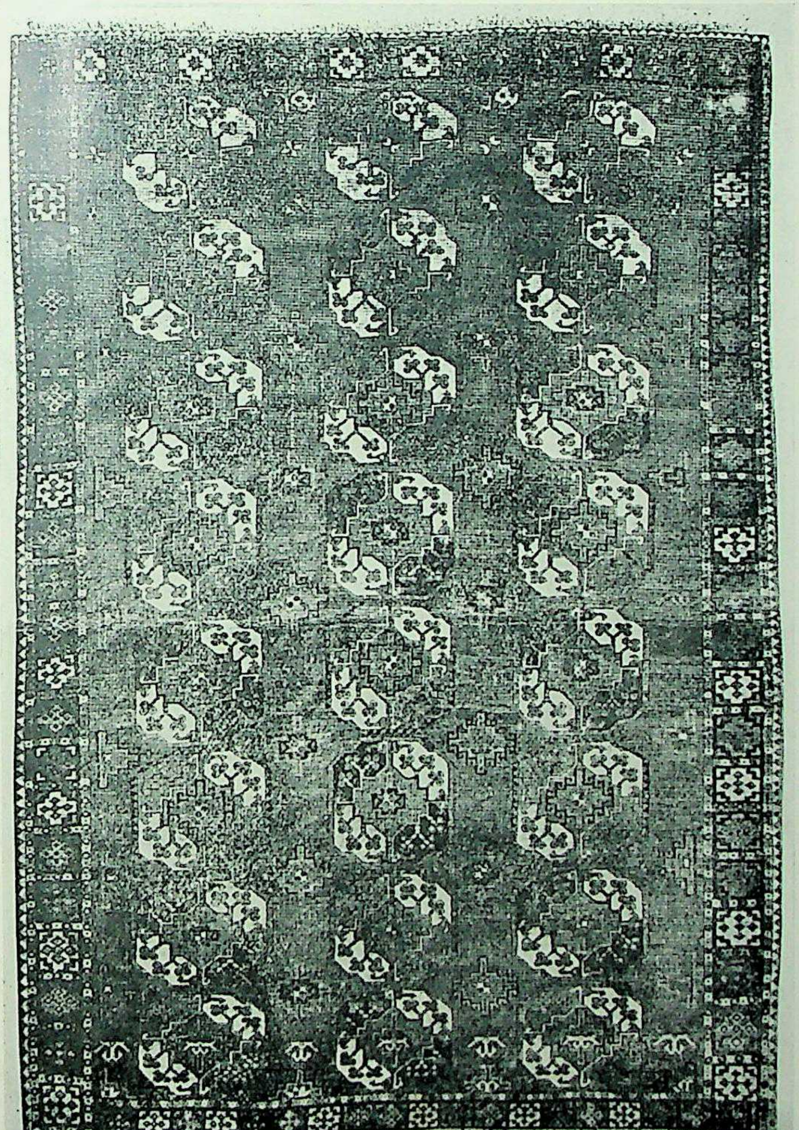


PLATE III

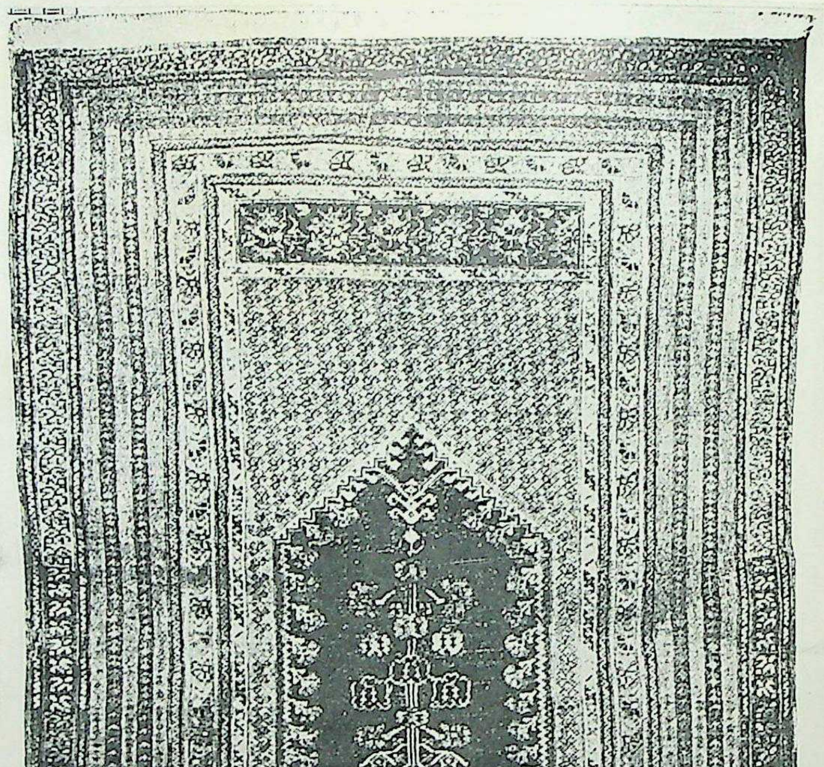


PLATE IV

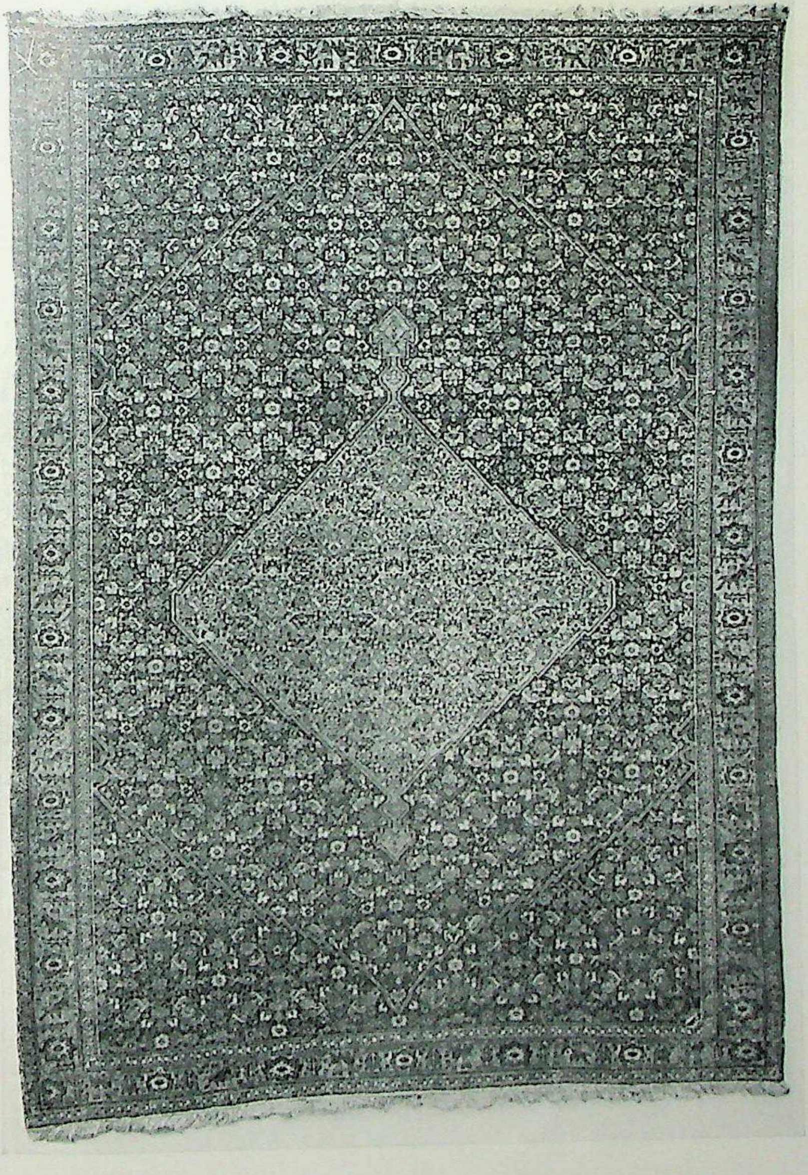


PLATE V

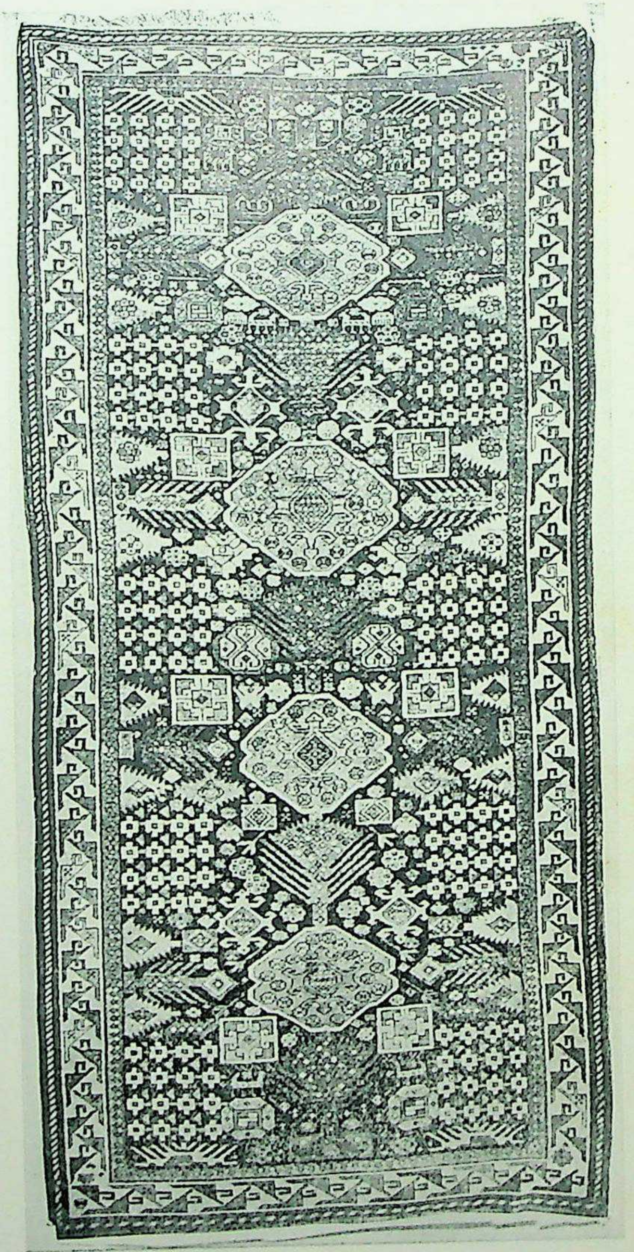


PLATE VI

PLATE V. A SEHNA RUG (WITH HERATI DESIGN). Note the closeness and delicacy of the pattern drawing since this is a strongly marked feature of these rugs, also the simple character of the border with its three stripes. The weavers prefer light tones to the sombre dark colouring of the Kurds and suchlike, and this also can be quite well made out in the plate.

Suggestive as the above details may be, we ought, however, to remember that it is by their practical details of weave that the expert recognises these rugs from all others. (See Type Analysis, p. 77, Chap. V.) (*Reproduced by kind permission of Messrs. Cardinal and Harford.*)

* * *

PLATE VI. A SPECIMEN CAUCASIAN RUG. This fine old antique Caucasian serves admirably to illustrate the geometrical pattern drawing which is the distinctive characteristic of that group. The Field design consists of a mass of numerous different devices, all of a geometrical type and of various sizes and character. These designs are in no way connected with their neighbours, so that the effect produced somewhat resembles a mosaic, and there is none of that continuity of pattern so typical of Persian traditions. Floral forms are conspicuous by their absence, and the 'dead spaces' are filled with many of the small adventitious designs described in Chapter III. Rosettes, diamonds, octagons, combs, eight-pointed stars, and latch-hooks, all these and more are to be found on careful search. The principal Border stripe bears a geometrical pattern involving the use of latch-hooks, but there are no flowers and no 'swaying vine meander.' The inner Border stripe shows the 'reciprocal trefoil' design illustrated (No. 8) on p. 94. This piece should be compared with Plate I, since it is somewhat of a corresponding age and quality, differing only in type.

14. THE SWASTIKA (*a*), THE 'T' (*b*), AND THE KEY (*c*). These devices are peculiar to the rugs of China. The Key design is also rarely met with, as a subsidiary stripe pattern, in the Turcoman weavings of Central Asia.

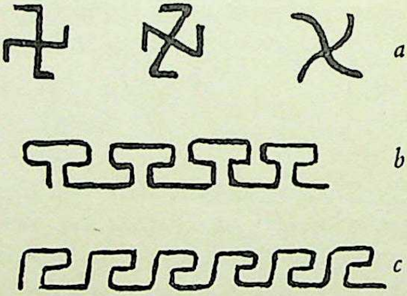


FIG. 14

15. THE HENNA FLOWER DESIGN. A purely Persian fancy. Repeated in rows to form an 'all-over' pattern, it is comparatively rarely encountered. A rug bearing this design is almost certain to be a Feraghan.[1]

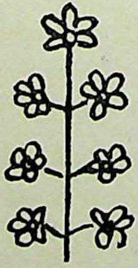


FIG. 15. HENNA FLOWER

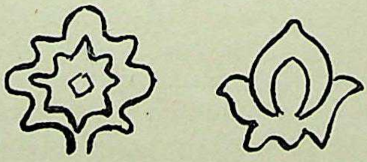


FIG. 16. PALMETTE

---

[1] See Type Analysis of Feraghan Rugs, p. 57, Chap. V.

16. The Palmette. Associated with the 'Cloud band,' this device is a characteristic feature of the antique, so-called Ispahan rugs.

17. A Persian leaf pattern designed upon somewhat the same principle as the 'Herati'; but with straight spear-shaped leaves, and with their bases set towards the central figure. This design usually is coarsely rendered, and a single figure sometimes suffices for the entire Field pattern of a small rug. It is not frequently encountered, and is peculiar to the rugs of Khorassan. The beak-like processes, so characteristic of the Khorassan border stripe (see No. 6, p. 87), are reproduced here (*b*1, *b*2), and are probably leaf forms.

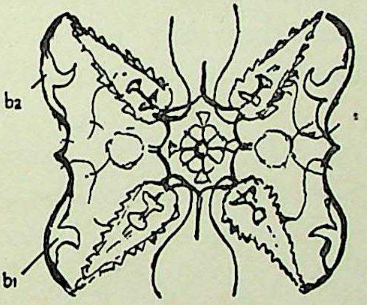


Fig. 17

18. The Central Medallion. This is merely a panel or reserve, introduced into the design of the Field for decorative effect, and is not therefore

strictly speaking itself a pattern, but rather an adjunct to a pattern. These medallions may vary considerably in size and importance, and may be classified according to their shape, as rounded, oval, lozenge (diamond-shaped), or geometrical, i.e. hexagonal or octagonal. In Persian rugs it is rare to find any but the oval or lozenge variety employed, and these may be with or without pendants, lobed or plain, and with stepped or plain sides.

Two special variations of the central medallion call for separate mention, and these are the 'concentric' medallions peculiar to Gorevans and the 'chain' medallion, so commonly seen in Hamadans and Shirazis. The former arrangement consists of a series of medallions enclosed, the one within the other, and having a common centre, the latter, of a series of medallions placed end to end and continuous with one another, their centres lying upon the same axis.

19. THE DIAPER (Honeycomb or Lattice). To this class of design belong all those patterns in which the Field of the rug is divided into a number of small compartments of similar size and shape, by intersecting bands of trellis or lattice work. The diaper is classified according to the shape of these compartments, as octagonal, hexagonal,

diamond, etc. The compartments themselves are seldom empty, but are occupied by some small design which is likely to be floral in character if the rug is Persian, but geometrical if the piece is Caucasian.

Diaper designs are rarely encountered in the weavings of Turkey or Central Asia.

CHAPTER IV

Details of Weave and Finish

THE structure of an Eastern rug is very simple, composed as it is of four elements only: the Warp, the Weft, the Knots, and the Pile; and this scheme of structure is never departed from, though the treatment of the elements themselves may, and does, vary considerably with the country and district of manufacture.

The constancy of these district variations and their persistence, unchanged by contact with adjoining neighbourhoods, is a notable feature of these products, and is largely due, no doubt, to the fact that his system of weaving is learnt by the weaver in childhood, and becoming, at an early age, an almost automatic process, is therefore unlikely to be departed from in later life.

It is their very constancy that makes a knowledge of these variations of the highest importance to any who would master the study of Persian rugs, and alone makes possible, in many difficult cases, an accuracy of localisation impossible to be obtained by any other method of investigation.

1. The Warp (*see Figure*). This is the term applied to the stout longitudinal threads, which stretch from end to end of the rug, and appear free in the end-webs and fringes. These form the foundation of the rug, the knots being tied upon them, and the weft threaded around them.

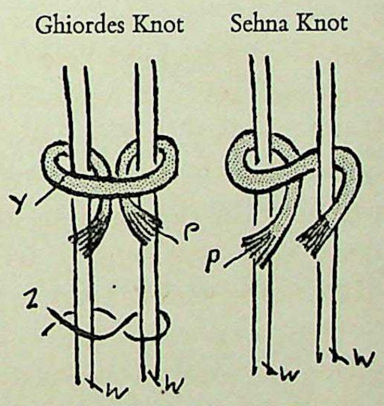


Fig. 18

W=Warp.
Z=Weft (crossing twice).
P=Pile (formed by the loose ends of the yarn after making the knot).
Y=The yarn forming the knot.

2. The Weft (*see Figure*). These are the transverse threads which traverse the rug from side to side, passing in front of, and behind, alternate warp threads. They are hidden from view in front by the pile, but are easily distinguished

upon the back aspect of the rug as they pass across it between each row of knots.

It should be noted that in the body of the rug the warp is thus almost entirely obscured from view, being hidden by the pile and the weft in front, and covered by the weft and the knots behind. A glance at Figure 18 should materially aid us to form a clear conception of these arrangements of weft and of warp.

3. THE KNOTS. These are hardly knots, in the true sense of the word, but rather twists of yarn, kept in place merely by the pressure of neighbouring warp threads at the sides, and the weft above and below.

Each knot is tied upon two adjacent threads of the warp, and appears on the back aspect of the rug as consisting of two equal halves (the exceptions to this being noted under the discussion on Warp arrangement), the warp itself being thus divided up by this means into a series of twin pairs of threads.

Knots of two types only are employed by Eastern weavers, namely, the Ghiordes or Turkish, and the Sehna or Persian, and these differ but slightly in their method of tying, this difference being easily appreciated from a careful study of the accompanying diagrams.

It will be noticed as characteristic of the Ghiordes knot that its two ends (the extremities of which form the pile) emerge together in a single tuft from between the two threads upon which the knot is tied, whilst in the case of the Sehna, these ends emerge separately, one from between the two warp threads, and one from outside them. A true appreciation of this simple detail will enable us at all times to distinguish our two knots by the application of the following practical test which will suffice for all we need. We take the tuft, otherwise the pile, of a single knot and attempt carefully to separate the two ends forming it so as to expose to view a portion of one of the warp threads upon which it is tied. In the case of a Sehna knot we shall easily be able to

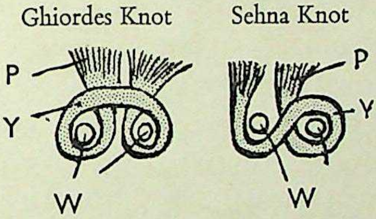


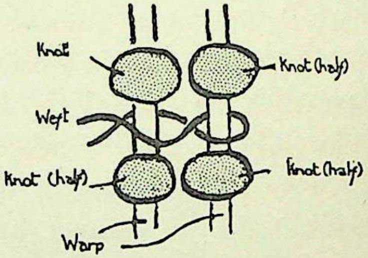
FIG. 19

Cross section of a knot. Showing—

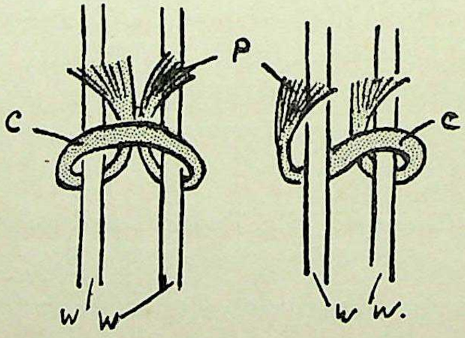
W=The warp threads.
P=The pile.
Y=The yarn of which the knot is made and whose loose ends are trimmed to form the pile.

FIG. 20

Showing how each knot is composed of two halves (which appear somewhat like two beads upon the back of the rug).



Back View of Knot



Ghiordes Knot

Sehna Knot

FIG. 21

W=Warp.
C=Collar of knot.
P=Pile.

Showing the varying relation of the ends of yarn which form the pile to the collar (C) in the case of a Ghiordes and a Sehna knot.

accomplish our object, but in the case of a Ghiordes all our efforts will prove unavailing, and will merely serve to twist it the tighter round its warp threads. It is very desirable to be able to effect this distinction, and we suggest the following alternative method in case our readers may prefer it. On a careful examination of what might well be termed the collar of the knot the whole tuft of pile will be seen to emerge from under it if it be a Ghiordes, but part of the tuft only if it be a Sehna and the remainder from beside it, and to the right or left of the collar as the case may be.

4. THE PILE. This element is very simple, and consists merely of the free ends of the yarn composing the knots trimmed by the weaver to the requisite length.

THE WARP (*continued*). This element admits of three methods of treatment which are as follows:

1. The warp threads lie all in the same plane (see A, Fig. 22).
2. Alternate warp threads are depressed (see B, Fig. 22).
3. Alternate warp threads are completely buried (see C, Fig. 22).

1. In this case all warp threads appear equally prominent at the back of the rug, since all lie at the same level and in the same plane.

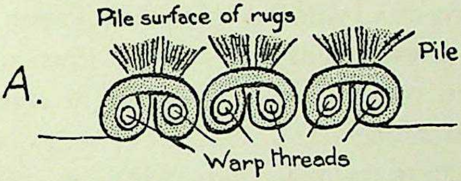
This is the common practice, and is the method employed by all weavers other than Persian, whilst it is the arrangement followed in the rugs of certain districts of Persia itself, as, for example, the weavings of Sehna, Shiraz, Sarabend, Feraghan, Hamadan, Karadagh, and Kurdistan, Gorevan (sometimes), and Mosul.

2. When this method is employed the warp threads no longer lie all at the same level, since in the weaving, alternate threads are drawn forward, and therefore appear depressed below the level of the remainder, upon the back aspect of the rug.

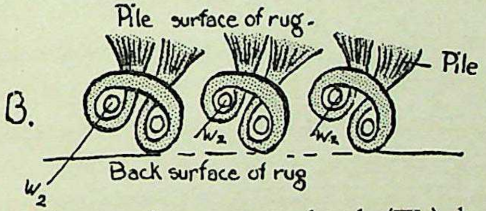
A practice—with a few Turkish exceptions—peculiar to Persia, it is distinctive of the weavings of Gorevan, Herez, Joshaghan, Niris, Sirapi, and Kurdistan (sometimes).

3. In this method of weaving the alternate warp threads are drawn forward and under the remaining threads so as to be completely buried by them, and therefore invisible at the back of the rug.

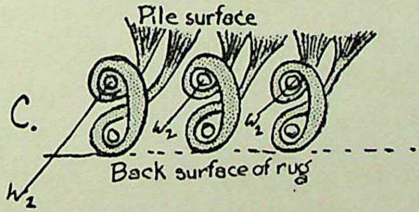
By this means it will be noted a double foundation is secured, and such rugs are never thin (like, for example, a Sehna), however fine the weave or short the nap. It is a practice confined to Persia, and is the plan adopted by the weavers of Kashan, Sarouk, Kirman, Kermanshah, Bijar, Tabriz, Sarabend, Khorassan, and Herat.


Pile surface of rugs
Pile
A.
Warp threads

Showing all the warp threads lying at the same level (i.e. in the same plane) and both halves of each knot equally prominent therefore on the back of the rug.


Pile surface of rug.
Pile
B.
W2
W2
Back surface of rug
W2

Showing alternate warp threads (W_2) depressed and the corresponding half of each knot less prominent on the back surface of the rug.


Pile surface
C.
W2
W2
Back surface of rug
W2

Showing alternate warp threads (W_2) buried (i.e. doubled under) and the corresponding half of each knot hidden from view therefore on the back surface of the rug.

FIG. 22
Cross Section of Rug

It is worthy, perhaps, of passing notice that of all the fine-grained, close-woven rugs of Persia only one, namely, the Sehna, is to be found outside this group.

THE WEFT (*continued*). In the large majority of Persian rugs it is customary to find that the weft crosses twice—that is to say, crosses and recrosses—between each row of knots, and the following should therefore be noted since they are exceptions to the general rule. In Sehnas and Hamadans the weft crosses but once only, in Mosul and Kurdish

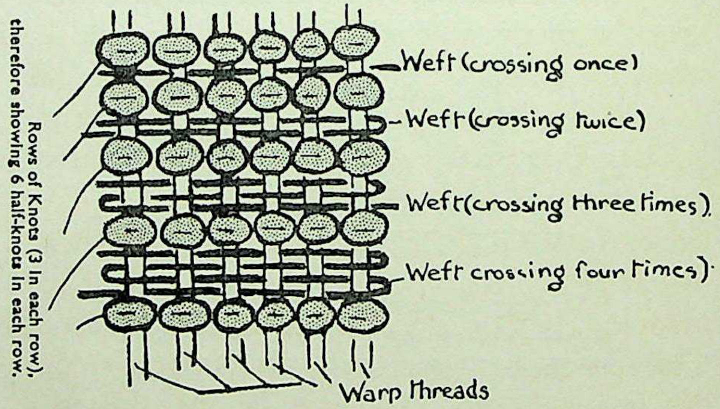

Rows of Knots (3 in each row), therefore showing 6 half-knots in each row.
Weft (crossing once)
Weft (crossing twice)
Weft (crossing three times)
Weft crossing four times)
Warp threads

FIG. 23

View of Back of Rug

Showing how the weft appears (on the back of the rug) crossing between the rows of knots. Also the different appearance caused by the weft crossing once, twice, etc.

weavings it may cross either once, or more usually twice, whilst in the rugs of Herat and Khorassan the number of the crossings varies from two to three or more, at intervals, in the same specimen, a unique feature not found anywhere else. Comparisons of colour, appearance, and material may also prove of value for purposes of identification, since the single weft of the Hamadan would be coarse, whilst that of the Sehna would be fine; the weft of the Mosul or Kurdish would be wool (coarse), that of the Hamadan or Sehna cotton. The very fine blue weft of the Kashan, almost hidden between the close-pressed rows of knots, or the pink-dyed, coarseish woollen weft of the more loosely woven Shiraz, are features typical of these specimens; whilst outside the Persian group, the fine reddish-brown weft of the Bergamo (Turkish) and the equally fine greyish-brown of the Royal Bokhara (Central Asia) are distinctive of these rugs.

THE KNOTS (see Figures 18, 19, pp. 39 and 41). These, as we have already seen, are of two varieties, namely, the Ghiordes and the Sehna.

The Sehna knot is always employed in the rugs of the Central Asian group, and is used in Persia, also in the rugs of certain of its districts, namely, those of Kirman, Kashan, Sarouk, Kermanshah, Sehna, Sarabend, Meshed, Shiraz, Feraghan, and Khorassan.

The Ghiordes knot is in use throughout Turkey and the Caucasus, and is found in the following Persian weavings: namely, those of Gorevan, Hamadan, Bijars, Joshaghan, Tabriz, Shiraz (but less frequently than the Sehna), Mosul, Niris, Karadagh, Kurdistan, and Herat.

THE PILE OR NAP (see Figure 19, p. 41). A study of the material employed and its quality, whilst providing us with valuable evidence as to the age and excellence of a rug, will contribute but little in the majority of cases towards its identification.

Few rugs possess an individuality of pile sufficient to aid us materially in this research, but some

☆ ☆ ☆

PLATE VII. A SPECIMEN CHINESE RUG. Typically Chinese is the central medallion, with its rounded shape, crenated margin, and floral scroll work, and so also in their treatment are the scattered flower sprays, which, together with the butterflies at the four corners, form the design of the Field. The middle Border stripe displays a variety of the 'T' meander, the outer a floral scroll design.

Their most distinctive colouring and designs make these of all rugs the most easy to recognise, and the group, once recognised, can hardly be confused with any other.

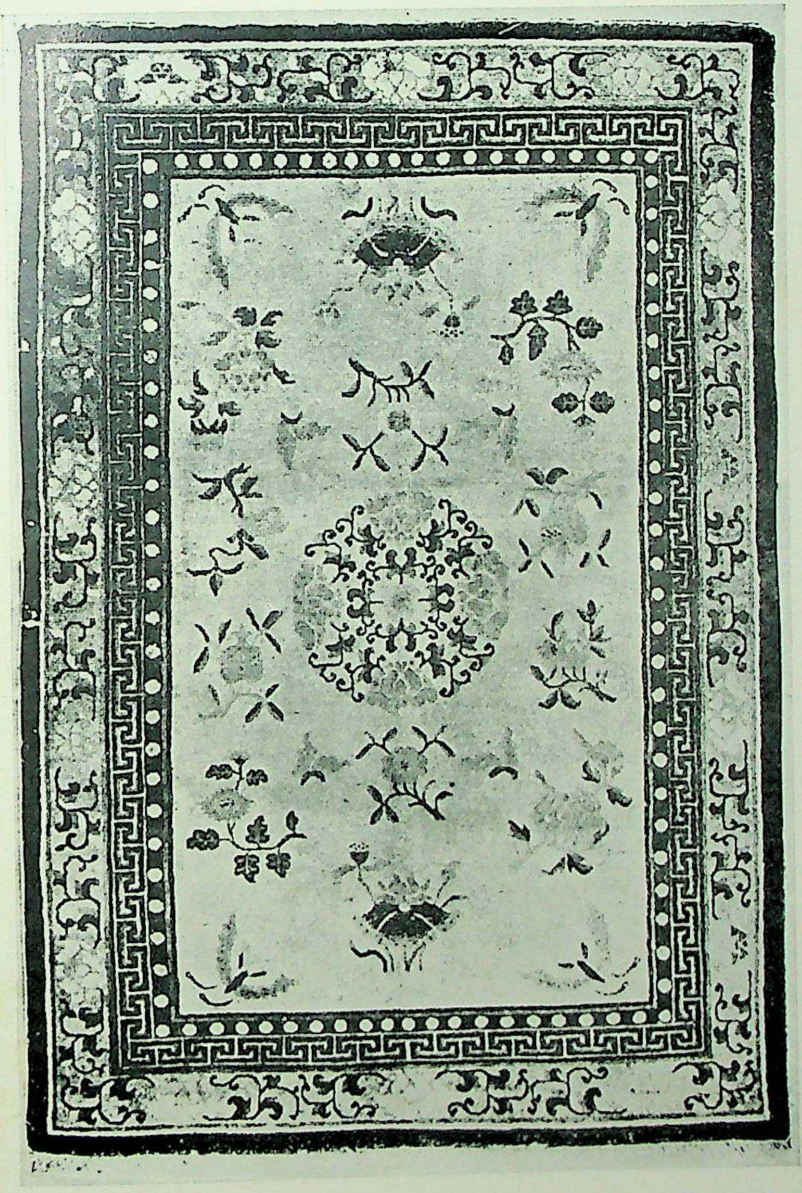


PLATE VII

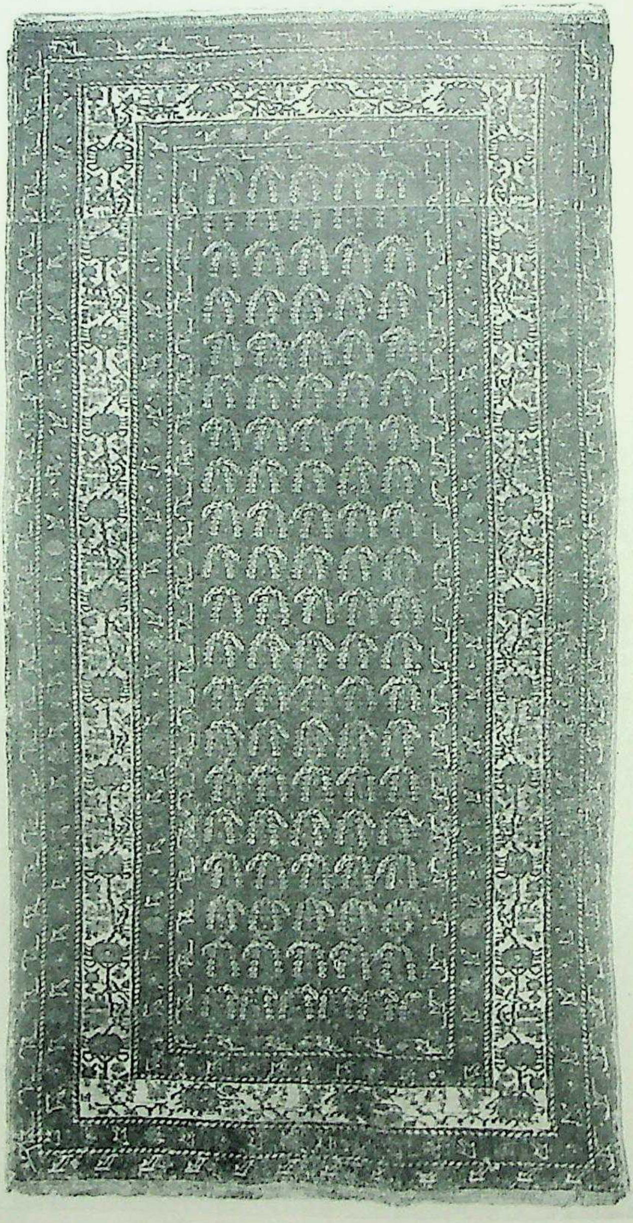


PLATE VIII

show features sufficiently marked to be worthy perhaps of a passing notice. Attention has already been directed towards the peculiarly dull and lustreless character of this element—in the Indian group; and proceeding directly to a consideration of the rugs of Persia we shall here encounter one or two interesting minor details. It is a characteristic of the older Hamadans, and one which serves to distinguish them from the more modern products of this district as well as from other Persian weavings, that the pile is largely composed of camel's hair; an unusual feature, rarely found elsewhere.

The nap is notably silky in the rugs of Herat and Khorassan, and in the older Shirazis, while it

* * *

PLATE VIII. A SHIRAZ RUG (WITH 'PEAR' PATTERN). A choice old Shiraz, displaying a very nice rendering of the well known and oft encountered 'pear' (sometimes called cone) pattern. The wide, five-stripe border is particularly well balanced and attractive, and the pattern drawing of the whole piece is of a high standard, which leaves nothing to be desired. The rug is old, and the finishings worn, but the remains of a coloured end web will serve to remind us that a Shiraz is to be recognised as a Shiraz, not so much by its patterns as by its details of Weave and of Finish. (See Type Analysis, p. 79.) (*Reproduced by kind permission of Messrs. Liberty & Co. Ltd.*)

is unusually velvety in specimens of Kashan, Sarouk, and Sehna.

It is remarkably closely trimmed in the weavings of Tabriz, Kashan, Sarouk, and Sehna; and outside the Persian group in the Royal Bokharas of Central Asia.

The 'weave' is the general term applied to the resulting aggregate of the above details, and depends upon the weaver's treatment of them, but particularly upon the technique of the knot.

The weave may be of coarse, medium, or fine grain, according to the coarseness of the yarn with which it is tied, and it may be either close or loose in texture, a question governed largely by the treatment of the knots, whether these be drawn tight and hammered down, or the reverse procedure adopted. It can be easily understood that coarseness (stoutness) of weave does not preclude closeness, or fineness necessarily denote it, and a comparison of the number of knots to the inch—a fair criterion though it be for the modern commercial products and the fetish though it is of dealers—is by no means the surest key to a proper appreciation of the standard of merit and excellence of workmanship of many of the older weavings.

All considerations are of value to the student that will assist him in his learning by enabling him to divide his subject into parts, and the question of weave will be found particularly useful for this purpose, since it enables us to subdivide the total unwieldy mass of Persian rugs into small groups.

Group 1. Weave of fine grain and close texture: Kashan,[1] Sarouk, Sehna, Tabriz, and Sarabend.

Group 2. Weave of medium grain and close texture: Joshaghan, Kermanshah, Khorassan, and Meshed.

Group 3. Weave of coarse grain and close texture: Bijar, Mosul, Hamadan, Kurdistan, Herat, and Feraghan.

Group 4. Weave of loose texture and fine grain: nil.

Group 5. Weave of loose texture and medium grain: Shiraz, Niris, and Karadagh.

Group 6. Weave of loose texture and coarse grain: Gorevan and Herez.

THE DETAILS OF FINISH

(*a*) *The Finish of the Ends.* This usually consists of a web continued by a fringe, the web being composed of the interwoven threads of the warp and weft, and the fringe consisting merely of the subsequent continuation of the free warp ends. The end-web may be long or short, coloured or plain, according to the local traditions of the weaver. In old specimens it will be not infrequently noticed that all trace of end finish has completely disappeared, destroyed by time and wear.

---

[1] Kashans, etc. Each of these classes of rugs is described in detail under Type Analysis (Chap. V).

(*b*) *The Finish of the Sides.* The weft having traversed the rug is made to encircle a stout cord lying beside it, and recrossing is wrapped around a similar cord on the other side, this process continuing until both are covered from end to end by the weft. This method we shall describe as 'weft-overcasting.' A thread of coloured yarn may now be wound around the cords previously covered (overcast) by the weft, giving us a method of finish which we shall term 'double-overcasting.' In place of one heavy cord at each side two or more may be employed, which methods we shall designate two-cord, three-cord, etc., overcasting, or double-overcasting, as the case may be.

The term 'selvage' is reserved for the method employed, when no heavy side cords are used, and the simple warp and weft are prolonged outwards beyond the pile, to form side webs similar in structure to the end webs. This is the general practice throughout the Central Asian group, with the exception of the Bokhara but is not elsewhere employed except on rare occasions in the weavings of the Caucasus.

CHAPTER V

Persian Rugs and Their Type Analysis

HITHERTO, we have mainly concerned ourselves with the acquisition of a general knowledge of the rugs of Persia and their various types, and it remains for us still to acquire that particular knowledge of detail, which alone can supply the connection between our general knowledge and its practical application.

Below will be found a separate and detailed analysis of the characteristics of each of the better-known classes of Persian rugs, with comments upon their special or peculiar features, whose significance will be readily understood and appreciated in virtue of our recently gained knowledge. For the sake of convenience of reference the rugs will be discussed in alphabetical order.

BIJARS. These rugs are comparatively easy to recognise, since they alone (with the exception of

Herats) present the combination of a stout (coarse) weave and a Ghiordes knot with the 'buried thread' system of warp treatment (see Methods of Warp Treatment, Chap. IV, p. 44). Their colours, chiefly reds and blues, are often boldly massed and tend to remind us at times of the rugs of Turkey.

Field Patterns	Not distinctive. Seldom elaborate. A central medallion is a frequently encountered feature.
Borders	Simple in character and consisting usually of three 'stripes' only. Patterns not distinctive.
Warp (Wool)	Alternate warp threads are 'doubled under,' thus producing a double foundation (see p. 44).
Weft	Wool (dyed red or plain) crosses twice between each row of knots.
Knot	Ghiordes.
Weave	Coarse and close.
Pile	On rare occasions this is composed in part of camel's hair.

FERAGHANS (see Plate X, p. 56). The Feraghan is one of the few rugs in which we find the Sehna knot combined with a weave of coarse grain.

PLATE IX. A GOREVAN RUG (see Type Analysis, p. 59, Chap. V). The concentric central medallions, the heavy, archaic, angular drawing of leaf and foliage, the 'Turtle' border stripe, these are details easy to recognise, and presenting in the aggregate a picture that makes these rugs for the most part by no means difficult of identification.

In one so typical as our present specimen the above research is ample, but we must not therefore forget that we have always additional resources at our command in cases of need, such, for example, as considerations of colour, and the details of weave which a study of our detailed type analysis will enable us to practise.

Gorevans in small sizes are rarely met with, but this is one of them, and a very nice old specimen too. (*Reproduced by kind permission of Messrs. Liberty & Co. Ltd.*)

* * *

PLATE X. A FERAGHAN RUG (WITH 'HERATI' PATTERN). The small triangular corners marked off from the rest of the Field by a serrated margin, the 'Herati' design of the Field, the 'Turtle' Border stripe, the 'saw-tooth' pattern of the innermost stripe, all these are characteristics which we have learnt to look for in the rugs of Feraghan. In our specimen they are all to be seen, as indeed they are in most of the fine old rugs of this district, whose weavers are perhaps the most consistent in all Persia in their adherence to their favourite pattern and its accompanying details.

The Border is wide and contains no less than seven stripes. (*Reproduced by kind permission of Messrs. Liberty & Co. Ltd.*)

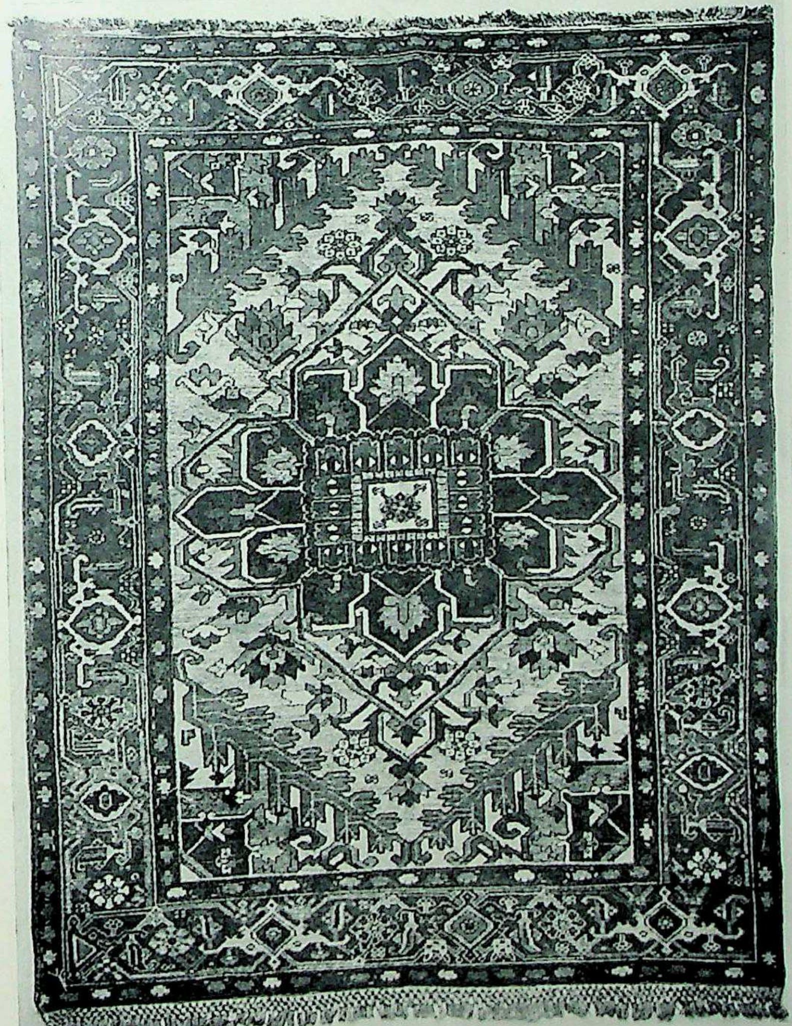


PLATE IX

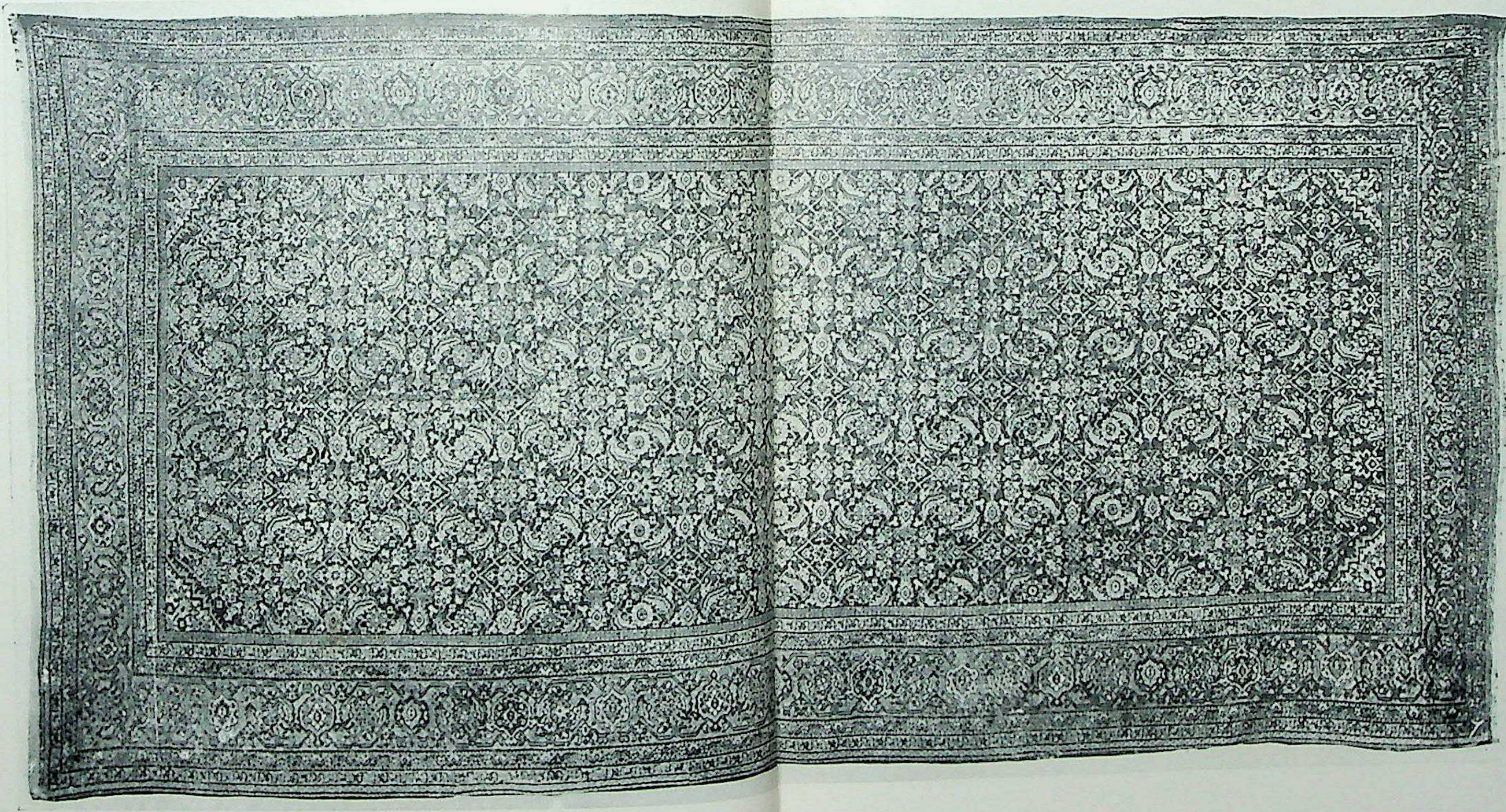


PLATE X

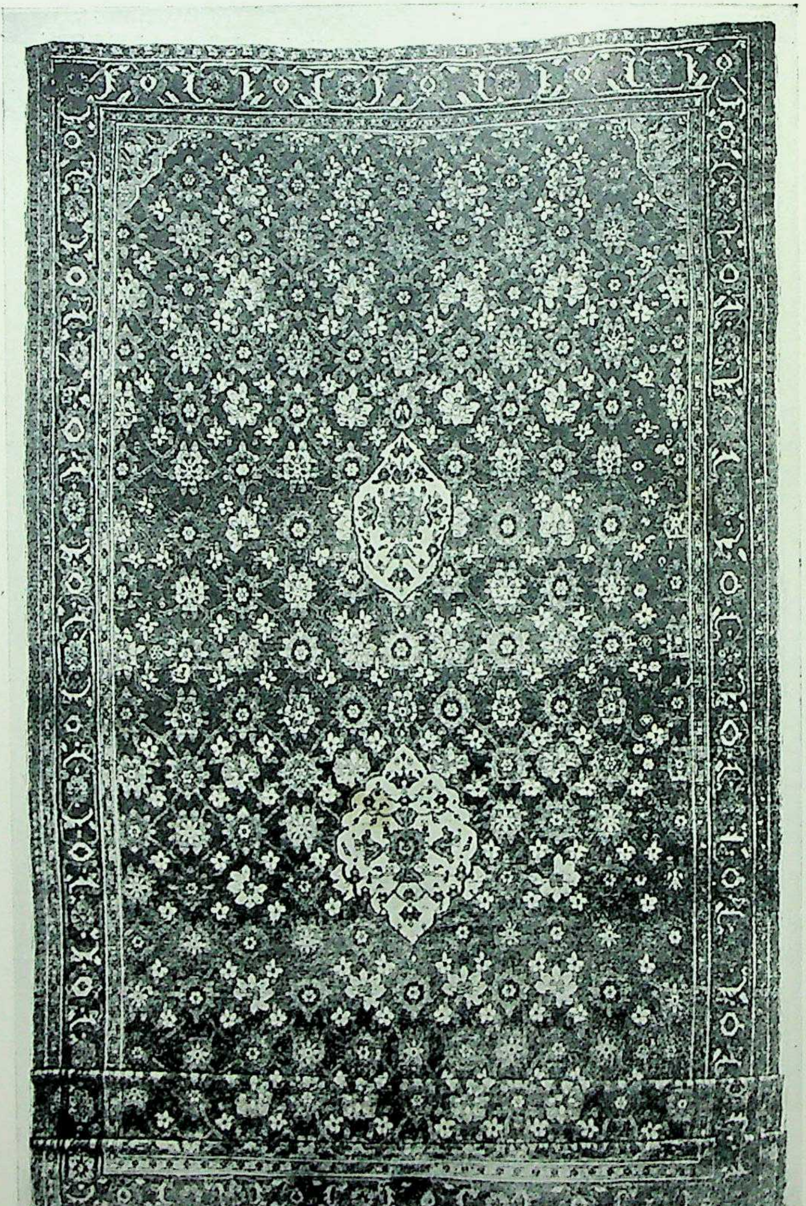


PLATE XI

Their weavers, too, are remarkable for the consistent use of certain designs, the 'Herati' being on most occasions the chosen Field pattern, and the so-called 'Turtle,' that of the principal Border stripe (see Chap. VI, Border Stripes and Their Patterns, Fig. 3, p. 86).

The inmost Border stripe bears almost invariably a reciprocal 'saw-tooth' pattern (see Chap. VI, Border Stripes), and a further constant feature of these rugs is the presence of four small triangular corners to the Field, each being marked off from the remainder of the Field by a serrated edge.

* * *

PLATE XI. A KURDISH RUG (WITH MINA KHANI PATTERN). This glorious old piece furnishes us with a striking example of the height to which even a mechanical design such as the Mina Khani can be raised, when treated by a master of his art. At a first glance it is difficult to believe that this is nothing more than an artistic and elaborate rendering of the pattern described on p. 26, Fig. 2, but a closer scrutiny will easily convince us that the essentials of each are indeed identical, and provide us with an excellent demonstration of the wisdom of carefully analysing and dissecting our specimens.

The photograph, though uncoloured, shows very well that shading of the dark ground of the Field, which is so consistent a feature in weavings of Kurdish origin.

Field Patterns	Almost invariably the 'Herati,' but rarely a repeated 'Henna flower,' or some form of 'Diaper' pattern. In many of the older specimens, the design is in old rose-pink, and so closely and finely drawn as almost to obscure the dark-blue ground upon which it is woven. A central medallion is common in the moderns, but is found on occasions in the old rugs also.
Borders	Characteristic and elaborate, presenting commonly seven stripes. The main stripe is wide and well marked, and displays as a rule the so-called 'Turtle' design, whilst in many of the older and finer specimens, its ground colour is a green, of a peculiar and light grass shade. The inner stripe, as already stated, bears almost invariably some form of 'saw-tooth' pattern.
Warp (Cotton)	All threads lie in the same plane, and therefore each is equally prominent on the back of the rug.
Weft	Crosses twice between each row of knots.

Knot	Sehna. It is often stated that the Ghiordes knot also is employed at times by these weavers, but the author himself has never seen a genuine Feraghan tied with this knot, and believes all such pieces to be nondescript copies of uncertain origin.
Weave	Coarse grain and close texture.
Pile	Short in the old specimens, but of medium length in the more modern. Of fine quality, silky, and lustrous.

Gorevans. Easily recognised by their concentric, diamond-shaped, central medallions, with stepped sides, and their consistent use of the 'Turtle' pattern, in the principal Border stripe. Their colours, too, shades of terracotta, apricot, and blue, are peculiarly distinctive, and once seen are difficult to forget.

Field Patterns	Concentric medallions with stepped sides, occupy the centre of the Field, whilst throughout the remainder are scattered degenerated leaf and flower forms, on heavy angular stalks; the style of the drawing reminding us greatly of that seen on antique Turkish rugs.

Borders	Stripes usually three to five in number. The main stripe is wide and well marked, and usually displays a slight modification of the 'Turtle' design of the Feraghans.
Warp (Cotton)	Alternate warp threads are slightly depressed (see Chap. IV, Methods of Warp Treatment, p. 43), but sometimes all are equally prominent.
Weft	Crosses twice.
Knot	Ghiordes.
Weave	Coarse grain and loose texture.
Size	These weavings come only in carpet size and are rarely found as small rugs.
Finish	The end-webs may be coloured, a feature found in but few Persian rugs.

HAMADANS (see Plate XIII, p. 65). Typical specimens of these are perhaps the easiest of all Persian rugs to recognise at sight, on account of the large proportions of camel's hair to be found in the pile, and the broad and conspicuous outer edging, also of plain camel's hair, which are the hall-marks of the older pieces. A close examination distinguishes them from all others with even greater certainty, since it reveals in these rugs a weft of coarse cotton, which crosses but once only, between each row of knots (see Chap. IV, p. 47, Weft Variations).

Field Patterns	'Trellis' work and 'Diaper' patterns (the so-called 'mirror' design is merely a complex diaper) are common. The central medallion is frequently met with, and the 'chain medallion' is a popular motive.
Borders	Simple. Usually three to five stripes. Patterns not distinctive.
Warp (Cotton)	All threads lie in the same plane (see p. 45).
Weft	A single coarse thread of cotton crosses once only between each row of knots.
Knot	Ghiordes.
Pile	Largely composed of camel's hair.
Weave	Coarse grain and close texture.
Edging	This broad outer edging of plain camel's hair, frequently as wide as the total Border, is a most distinctive and striking feature.

Herats. They alone, with the rugs of Bijars, combine the features of a coarse weave, and a Ghiordes knot with the 'buried thread' system of warp treatment (see Chap. IV, p. 45, Methods of Warp Treatment). In addition, the weavers employ a principal Border stripe of a most characteristic and distinctive pattern (see Chap. VI, Border Stripes, No. 1, p. 85). A small rug is rarely a Herat, since these come as large square rugs of carpet size.

Field Patterns	Commonly the 'Herati' design or the 'pear.' The 'pear' pattern, when used here, presents one unusual feature, in that the stalks are made to face all one way, instead of facing in opposite directions, in alternate rows.
Borders	The pattern of the main stripe is a very characteristic one (see No. 1, p. 85), and once seen is not easily mistaken.
Weft	The treatment of the weft also presents a most unusual feature, since for a space the weft crosses twice between each row of knots, but for the next interval of several rows or more, it will be found crossing three times, and so on, with these alternations continuing throughout the structure.
Knot	Ghiordes.

TYPE ANALYSIS

Weave	Coarse grain and close texture.
Pile	Unusually silky.
Size	Come usually in carpet size only as large square rugs.
Warp	(Cotton, rarely Wool.) Alternate threads are buried.

ISPAHANS. Few rugs are woven there to-day, or have been since the removal of the capital from Ispahan to Shiraz in 1760, nor are their characteristics sufficiently distinctive to warrant a separate type analysis for these. The tradition of a former greatness still, however, lingers in the East, so that the Persian rug merchant of to-day prefers this name to almost any for his wares. Incidentally my readers will find that 'Kashan' is another of those terms so frequently to the tip of his tongue and with which he is inclined at times to take unwarrantable liberties. The so-called Ispahans —fifteenth- to seventeenth-century antiques— were more probably woven at Herat, and specimens of these are still to be found upon the market to-day, although their contemporaries, the Animal carpets, Garden carpets, and other masterpieces of that golden age of Persian art, have long since disappeared from private hands into museums and collections of national importance.

These Ispahans, though rare pieces, are still to be met with, and still to be bought, at a price, and, accordingly, it behoves the present-day collector to have some practical knowledge of their distinguishing characteristics, which are as follows:

Patterns	Very distinctive. Foliage and flower forms on graceful curling stems, combined with a prominent use of the 'Palmette' and 'cloud band' motives. The Palmettes are always obvious, but the 'cloud bands' may be replaced by leaf forms which are long, curling, and serrated, and very graceful.

* * *

PLATE XII. AN ISPAHAN RUG. Our specimen is one of those famous 'so-called' Ispahans, which were in reality more probably made at Herat, and is easily to be recognised by the typical palmette forms and cloud bands (see p. 34, Fig. 16, and p. 29, Fig. 6) which it displays. Its principal Border stripe shows an interlacing Arabesque design, whose triple nature and protecting beak-like processes strongly suggest that it is a prototype of the well-known Khorassan stripe pattern of later days. (See p. 88, No. 6.)

This is an early piece—fifteenth century probably—and consequently we miss the greater elaborateness of the later period, and the long, curling, spear-shaped, serrated leaf forms which are usually to be found in the rugs of that date. (*Reproduced by kind permission of Messrs. Cardinal and Harford.*)

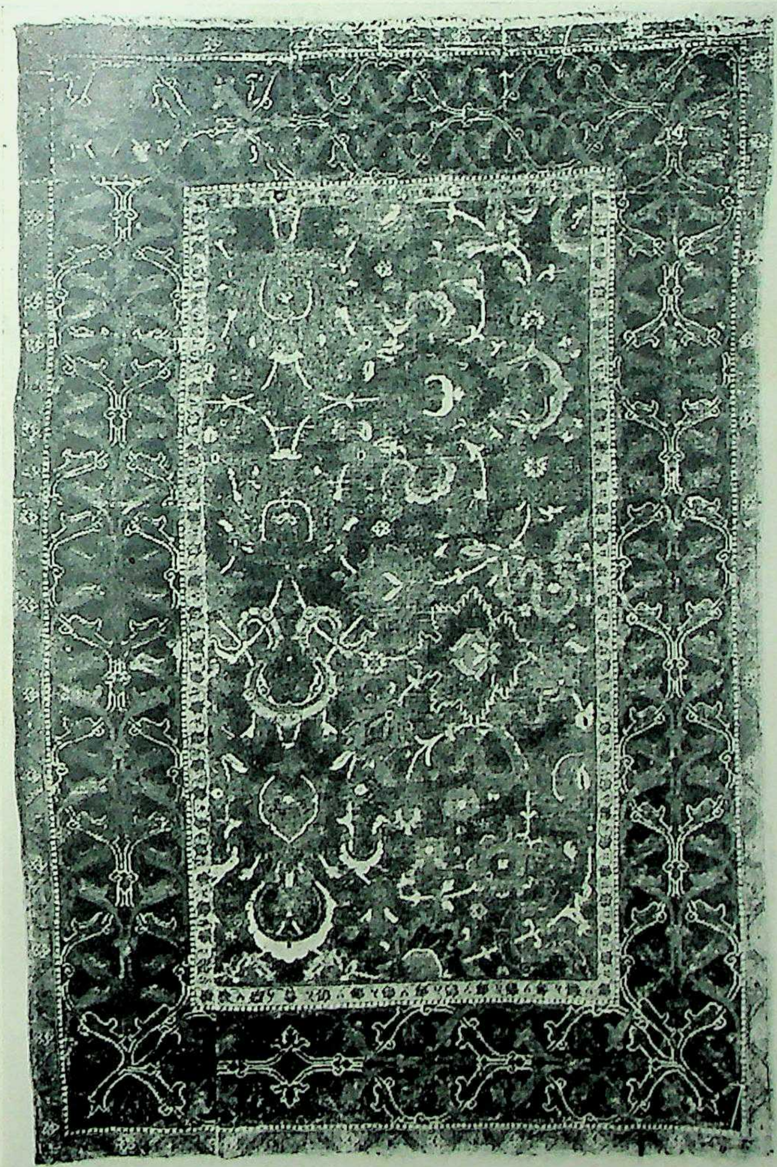


PLATE XII

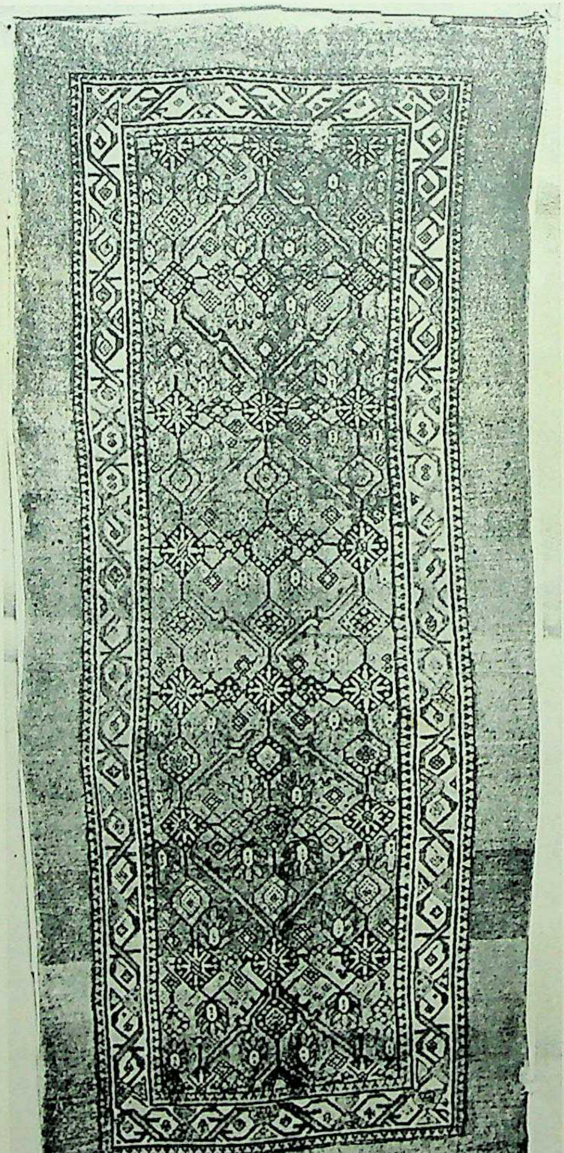


PLATE XIII

Colours Field ground of a deep rose-pink, with patterns in emerald green, and a small quantity of yellow, blue, and white. Principal Border stripe laid in emerald or olive green.

JOSHAGHANS. Perhaps most easily identified by the negative process of excluding other types, since these rugs are lacking, in any very characteristic or distinctive features. They are, however, fine specimens of Persian workmanship, well woven, of rich, deep mellow colouring, and with a pile of unusual lustre.

* * *

PLATE XIII. A HAMADAN RUG. A fine old antique Hamadan with so-called mirror pattern, and central 'chain' medallion. Note the broad outer edging of plain, shaded camel's hair, which gives so distinctive an appearance to these pieces, and also the ground of the Field which is of the same material.

Observe also that the components of the design, though themselves largely geometrical in character, are nevertheless linked together to give that continuity of pattern which is one of the most distinctive features of Persian workmanship.

The principal Border stripe shows a double vine pattern of the variety described on p. 90, No. 15. The diagram there shown was itself drawn from just such another fine old Hamadan as the one reproduced here.

Field	Generally of the usual floral types.
Patterns	Frequently a trellis-work or diaper pattern, more rarely, the 'Herati' or the 'pear.'
Borders	Not distinctive. Stripes usually three in number.
Warp	Alternate threads depressed (see Chap. IV, p. 45). Rarely all are level.
Weft	Crosses twice between each row of knots.
Knot	Ghiordes.
Weave	Medium fine grain and close texture.

KARADAGH. In no other Persian rugs are Caucasian designs so likely to appear, or even on occasions displace, the floral motives of Iran, either in Field or Border.

Field Patterns	A 'Diaper' or 'row' pattern is common, 'Herati' and 'pear' seen at times.
Borders	Not distinctive.
Warp (Wool)	All threads level at the back of the rug.
Weft	Crosses twice between each row of knots.
Knot	Ghiordes.
Weave	Medium coarse grain and close texture.

Finish	Sides, a two or three-cord 'double-overcasting.' A simple double-overcasting (one cord) is the general rule for Persian rugs and may be taken as holding good in all cases where nothing to the contrary is stated in the Type Analysis.

KASHANS. In fineness of grain and closeness of texture these rugs are surpassed by no other products of the looms of Persia. With their characteristic designs, their dark, rich colouring, and their notably short and velvety nap, they present a type by no means difficult of identification.

Field Patterns	Floral, flowers in rows or flowers scattered throughout the Field on graceful curling stems, with foliage. A diamond-shaped central medallion, with stepped sides and pendants, is commonly to be found, even in the older specimens, and when present, is very characteristic in appearance.
Borders	Elaborate, and presenting frequently as many as seven stripes.
Warp (Cotton)	Alternate warp threads buried (doubled under).

Weft	Fine thread, dyed blue, nearly hidden between the close-pressed rows of knots. Crosses twice.
Knot	Sehna.
Weave	Exceedingly fine grain and close texture.
Pile	Very close trimmed and unusually velvety.
Colouring	Dark and sombre, but rich.

Sarouks. For all practical intents and purposes the student may regard these merely as a slightly inferior grade of Kashan.

Kermanshahs. The colouring of these rugs, with its light tones and its shades principally pink, blue, and ivory, is certainly very distinctive, whilst few other than these exhibit the combination of a Sehna knot with a coarse weave. Their elaborate patterns, too, of Field and Border are noticeable, and their narrow outer edging of plain pink conspicuous, so that altogether they present a general appearance not difficult to recognise.

Field Patterns	Floral scroll work. The central medallion commonly present is elaborately worked, and is usually lobed, and with pendants.

Borders	Stripe patterns floral and elaborately worked. Principal stripe usually not well marked.
Warp (Cotton)	Alternate threads doubled under (buried). This is the only Persian rug which combines this system of warp treatment with a coarse weave and a Sehna knot.
Weft	Crosses twice between each row of knots.
Knot	Sehna.
Weave	Medium coarse grain and medium loose texture.
Edging	Narrow outer edging of pink surrounding the border.
Colouring	Light tones. Shades of blue, pink, ivory, and green.

KHORASSANS. The peculiar treatment of the weft and the presence of a typical pattern for the principal Border stripe are the main distinguishing features of Khorassans.

Field Patterns	Diverse, but none peculiar to these rugs. The 'pear' design when present assumes an unusual form, since each 'pear' is elongated in shape as in the

	Indian variety, and has generally two smaller pears lying at right angles to it.
Borders	The design illustrated in No. 6, p. 87, is so peculiar to these rugs that it might well be called the Khorassan Border stripe.
Warp	(Cotton.) Alternate threads buried.
Weft	The weft crosses twice, and then at intervals three to five times, and so on throughout the rug.
Knot	Sehna. This simple fact serves to distinguish them from Herats, which are tied with a Ghiordes knot, and with which they might otherwise be confused since in each is found this peculiarity of weft variation, whilst both come only in carpet sizes and present an identically silky pile.
Pile	Notably silky, and presenting the appearance of being unevenly trimmed.
Weave	Medium fine grain and close texture.
Size	Generally in large sizes.
Colouring	Some of their shades such as purple and magenta are rarely seen in other Persian rugs. Rose-pinks, blues, and cream are favourite colours, but the general effects are rich rather than light.

TYPE ANALYSIS

KIRMANS. Few rugs could be more distinctive than the old Kirmans, with their gorgeous red roses of Field and Border, but the moderns, alas! follow other traditions, with shades and patterns resembling those of Kermanshah, and are only at times to be distinguished from them by their closer weave and superior workmanship.

Field Patterns	The red rose, with graceful natural drawing and shaded petals, is the favourite device of the old Kirmani weavers, and so drawn, is the hallmark of their work. The modern pieces resemble those of Kermanshah, but are usually without the floral scroll work, and a central medallion is rarely missing.
Borders	In the old pieces the red roses of the Field are to be seen also in the pattern of the principal Border stripe, the ground colour of which may be at times the richest and deepest of golden yellows. In later pieces the borders are not distinctive.
Warp	(Cotton.) Alternate threads are buried.
Weft	Crosses twice between each row of knots.

Knot	Sehna.
Weave	Fine grain and close texture.
Edging	A narrow outer edging of plain colour, usually pink, sometimes green, surrounds the Border.

KURDISTANS. A distinctive peculiarity of Kurdish weavers is their habit of shading the blue grounds of their Fields. They are very consistent also in the simplicity of their Borders, which commonly consist of three stripes, and constant in the range of their Field patterns.

In colour they exhibit a fondness for brown, which is a favourite with few Persian weavers.

Field Patterns	The 'Mina Khani' is the favourite design, but the 'Herati' is often used, and the 'pear' too, but still more rarely so. 'Diaper' patterns are in high favour, and 'row' designs also, especially of flowering shrubs.
Borders	Simple in pattern and arrangement. Usually consist of three stripes only.
Warp (Wool, rarely Cotton)	Generally all threads are level at the back, but in some specimens alternate warp threads are depressed.

Weft	Coarse wool, crossing twice between each row of knots, but in some untypical specimens, once only.
Knot	Ghiordes.
Weave	Coarse grain and close texture.
Finish	The end-webs are coloured and braided, in some specimens.
Shape	These rugs come frequently in the form of 'runners,' that is, in long narrow shapes.
Colouring	Sombre and subdued. Few rugs exhibit so marked a preference for brown, or so invariable a use of blue, for the colour of the ground of the Field.

LARISTANS. In details of weave and finish these resemble the rugs of Shiraz, and can only be separated from them in the case of specimens showing the typical Laristan pattern and colouring. This pattern consists of 'pears' for the Field, and for the principal Border stripe the 'pear' design, illustrated in No. 5, p. 86, whilst in colouring, a rich apricot red in the Border is complementary to a blue of a distinctly purplish shade for the ground colour of the Field.

MESHED. Perhaps most easily to be identified by the negative process of excluding other types, since they themselves present no peculiarly distinctive or characteristic features. They belong to the comparatively small group of rugs which come only in carpet sizes, a fact which considerably limits our field of research and usually renders our task by no means a difficult one.

Field Patterns	Diverse. None Distinctive.
Borders	Elaborate. Usually more than five stripes.
Warp	(Cotton.) Alternate threads buried.
Weft	Crosses twice between each row of knots.
Knot	Ghiordes or Sehna.
Pile	Notably silky.
Weave	Medium coarse grain and close texture.
Edging	Most specimens show a narrow outer edging of plain colour surrounding the Border.
Size	No small rugs, only large sizes.
Colouring	Light tones, principally shades of pink, blue, and ivory.

MOSUL. Not distinguishable by any single peculiarity, but by the aggregate of their details. They belong to that group of rugs which combine a Ghiordes knot with a coarse and close weave, and in which alternate warp threads are neither depressed nor buried, but all appear equally prominent upon the back of the rug.

Field Patterns	Diverse. None peculiarly distinctive. On some specimens geometrical designs and Caucasian devices may at times be found, whilst the 'pear' when present may assume either the Persian or the geometrical form. Many specimens follow Kurdish traditions, with their all-over repetitive patterns, their shaded blue Field grounds, their simple Borders and their sombre colouring, and such have at times to be dismissed as 'Mosul-Kurdish' for want of more definite evidence.
Borders	Simple in pattern and arrangement. Three stripes.
Warp (Wool)	All threads level at the back of the rug.
Weft	Coarse wool, frequently dyed blue, and crossing twice between each row of knots. In very occasional pieces the weft crosses once only.

Knot	Ghiordes
Pile	The use of camel's hair in part is not uncommon.
Weave	Coarse grain and close texture.
Edging	An outer edging of plain colour, usually in camel's hair, is to be found in some of these rugs.

Niris. Alternate warp threads are depressed, and the texture slightly firmer, but in other respects the weavers conform to the practice of their neighbours of Shiraz. (For details see Type Analysis, Shiraz, p. 79.)

Sarabends. The absence of a well-marked principal stripe, and the division of the Border into a large number of comparatively narrow ones, give to typical specimens of these rugs a very characteristic appearance.

The 'pear' is their favourite device, for use both in Field and Border.

Field Patterns	Almost without exception an 'allover' 'pear' pattern.
Borders	Elaborate, and consisting usually of seven or more stripes of comparatively narrow width, whilst the main stripe is altogether absent or poorly marked.

TYPE ANALYSIS

Warp (Cotton)	Alternate threads are buried. More rarely all warp threads are equally prominent at the back of the rug.
Weft	Crosses twice between each row of knots.
Knot	Sehna.
Weave	Medium fine grain and close texture.
Shape	Come frequently in the form of runners, i.e. in long, narrow shapes.

SAROUKS. These may be regarded merely as a slightly inferior grade of Kashan, and for details see Type Analysis of Kashan rugs, p. 67.

SEHNAS. No other Persian rug possesses such distinctive characteristics, or is more easy to identify. The weft, of fine cotton, crossing but once between each row of knots, might alone give to the connoisseur all the information that he required; but, in addition, there are several other points of sufficient interest to deserve attention. In these specimens all warp threads lie at the same level on the back of the rug, but in all others, which combine a Sehna knot with a weave of notably fine grain and close texture, alternate warp threads are buried.

The Field patterns are consistent in favouring the 'Herati' and the 'pear,' and are remarkable for the delicacy and elaboration of their drawing. Central medallions are commonly employed.

The nap is very short, but the double foundation prevents these rugs from being notably thin.

Field Patterns	Commonly the 'Herati,' more rarely the 'pear.'
Borders	Simple and floral. Usually three stripes.
Warp	All threads lie at the same level on the back of the rug.
Weft	Fine cotton, and crosses but once only between each row of knots.
Knot	Sehna. Frequently four or five hundred to the square inch, but at times, and especially in antiques, specimens may be encountered which show 700 or 800 knots to the square inch.
Pile	Close trimmed.
Weave	Very fine grain and close texture.
Size	These come for the most part in small sizes, and it is very rare to encounter a large rug of this weave.

Sirapis. These, and the rugs of Herez, belong to the Gorevan group, and for details see Gorevans (Type Analysis), p. 59.

SHIRAZ. Their weavers favour coloured end-webs, and for the sides a 'double-overcasting' in short lengths of different colours, thus producing an appearance which has been likened to a barber's pole.

These peculiarities of finish, added to the fact that in many specimens small tufts of wool project from the sides at intervals, cause these rugs to be unusually easy of identification.

The wool of the pile is soft and fleecy, and their reds and blues for depth and clarity are unsurpassed by any Eastern rug.

Field Patterns	Diverse, but none peculiarly distinctive, the 'pear' being as common as any, and the 'chain medallion' not infrequently encountered. In no other Persian rug are 'combs,' 'octagons,' or others of the adventitious designs of the Caucasus so likely to appear, whilst the 'geometrical Shiraz' is a well recognised if not very common type.
Borders	Not distinctive, usually five or more stripes.
Warp	All threads level, that is, equally prominent, on the back of the rug.

Weft	Wool dyed pink, and crossing twice between each row of knots.
Pile	Notably soft and fleecy.
Weave	Medium coarse grain and loose texture.
Knot	Sehna or Ghiordes.
Finish	(*a*) Ends. Coloured end-webs. (*b*) Sides. A 'double-overcasting' in short lengths of different coloured yarns. In many specimens small tufts of wool project at intervals from the sides.

TABRIZ. In the weavings of Tabriz alone we find a close weave of fine grain and the 'buried thread'

* * *

PLATE XIV. A SARABEND RUG (WITH 'PEAR' PATTERN). This rug has been taken in section to admit of increased size of detail and displays as its most noticeable features an all-over 'pear' design of the Field, a 'pear' pattern (with angular vine meander) for its principal Border stripe, and a Border of elaborate character and numerous stripes. Our specimen then agrees with what we have learnt, for such are the rugs of Sarabend. It is well to recognise old friends, and, in passing, we might note the well-marked 'reciprocal trefoil' design of the outer stripe, and the floral vine meander of the remaining subsidiary stripes. (*Reproduced by kind permission of Messrs. Cardinal and Harford.*)

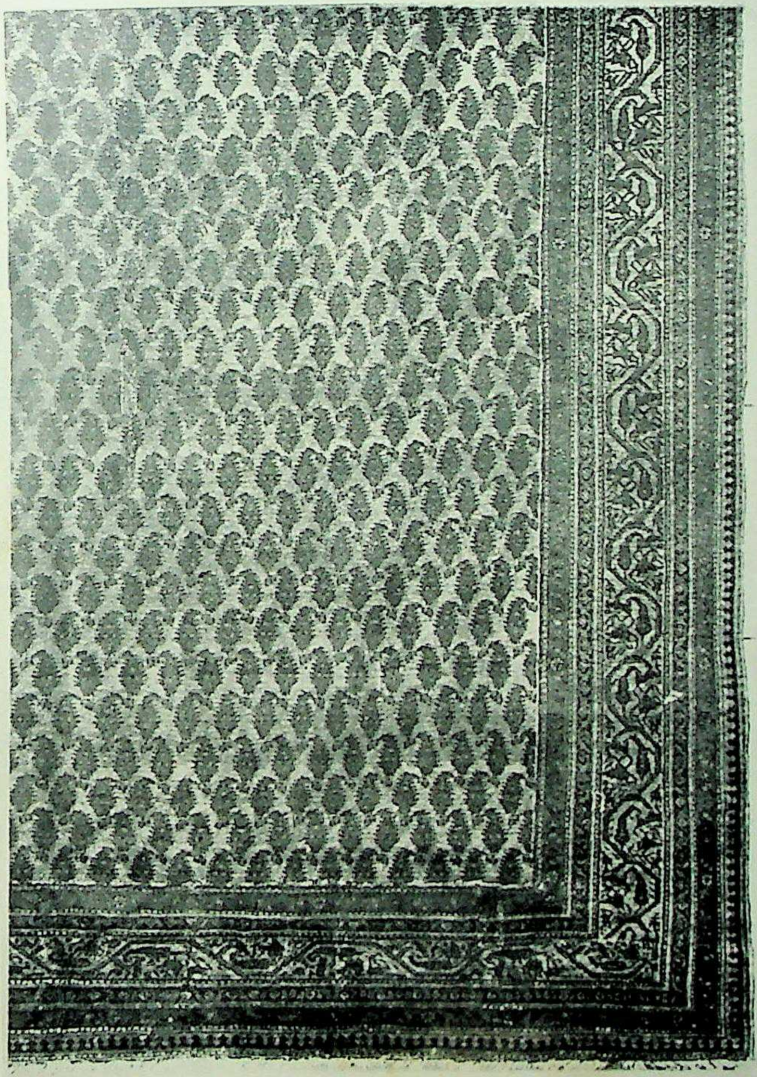


PLATE XIV

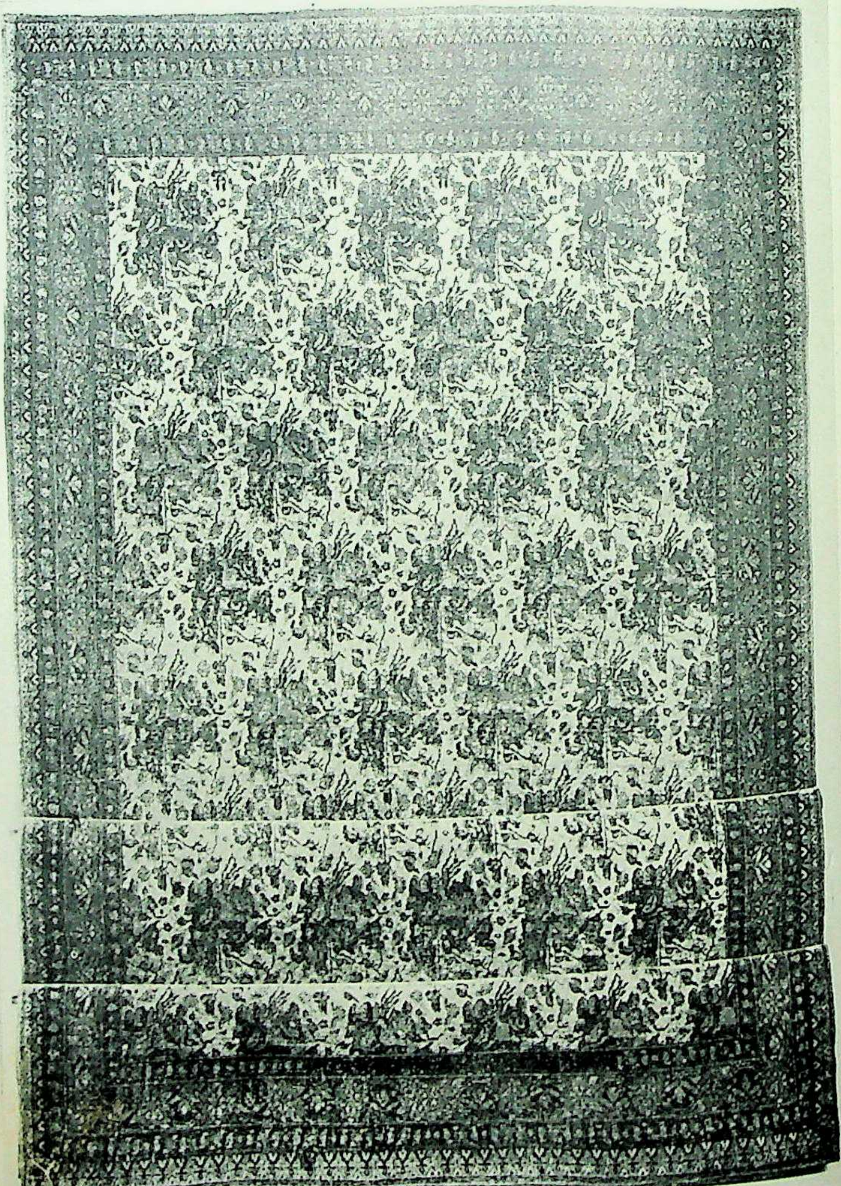


PLATE XV

system of warp treatment combined with a Ghiordes knot, a combination which serves absolutely to distinguish them from others.

Field Patterns	None peculiarly distinctive, but a central medallion is rarely missing.
Borders	'Cartouches' containing inscriptions in Persian are not uncommon in the principal Border stripe.
Warp	Alternate threads are buried.
Weft	Crosses twice between each row of knots. Usually undyed or pink.
Knot	Ghiordes.
Pile	Very short, and neither silky nor velvety, but harsh to the touch.
Weave	Fine grain and very close texture.
Size	These rugs come only in large sizes.

* * *

PLATE XV. A KIRMAN RUG. In all Persia no rugs were truer to type, or more distinctive, than the old Kirmans, with their gorgeous display of red roses. The photograph is not as clear as one would like, but, nevertheless, as the eye becomes accustomed to it, one can quite easily distinguish the bunches of roses that form the Field pattern of the rug, and the outlines even of the separate flowers with their shaded petals and beautiful, natural drawing.

Alas! that the weavers of later days should follow such traditions no more. (*Reproduced by kind permission of Messrs. Liberty & Co. Ltd.*)

CHAPTER VI

Persian Border Stripes and Their Patterns

It has been already noted that the borders of Persian rugs are divided up into a number of relatively small divisions termed 'stripes,' of which we can recognise three distinct and separate varieties, namely, 'main' stripes, 'subsidiary' stripes, and 'line' stripes.

(*a*) The *Main Stripe* or *Principal Border Stripe*. This is the comparatively wide and important stripe occupying the centre of the Border, and surrounded on each side by narrower stripes. It is a feature seldom missing altogether, though its relative size and importance varies with the local traditions of the district in which the rug was woven.

Its pattern is frequently distinctive, and may at times furnish us with valuable information concerning the identity of any given specimen.

(*b*) *Subsidiary Stripes.* These are the relatively narrow stripes surrounding the main stripe, themselves varying in size, but each of sufficient width to bear some simple pattern or design.

(*c*) *Line Stripes.* These are of no practical importance, the term merely including all those stripes of insufficient width to bear a pattern.

From the above information it will be easily gathered that a study of the general arrangement of the Border stripes, though of less importance than the consideration of pattern, is nevertheless a subject worthy of more than a passing notice.

Continuing further with this study we shall learn that the borders of the rugs of Kurdistan weavers are notable for their simplicity of pattern and arrangement, the stripes being usually three in number and consisting of a main stripe surrounded on each side by a subsidiary stripe, the designs of the latter being in many cases identical, a feature not so frequently seen in other weavings. We shall note that the rugs of Sehna, Mosul, Bijar, and Hamadan belong to a group whose simple Border stripes rarely exceed five in number but are usually three, whilst on the other hand, the borders of Kashans, Feraghans, Kermanshahs, and Herats are more elaborate, and seldom number less than six. It will be noted as a peculiarity of Sarabends, that in these it is common to find the main stripe absent, or poorly marked, and the stripes, as many as nine or ten in number; whilst in Kermanshahs also, at times, the main stripe may be comparatively narrow and of less than usual importance.

The above details and others of sufficient interest will be found chronicled in our detailed type analysis of the characteristics of the various rugs (see Chap. V, Type Analysis of Persian Rugs), and are here repeated, in narrative form, to emphasise the value of any details which can serve as a standard of comparison between specimens, and to demonstrate the true significance of facts which in themselves might appear trivial, and which, if regarded merely as isolated items of knowledge, might well be neglected or entirely overlooked. The chief interest of the Border, however, as we have already noticed, centres in its stripe patterns, and the remainder of the chapter will be devoted exclusively to this subject. Below will be found, discussed in detail, illustrated by diagrams, and numbered for the sake of convenience of reference, a series of the more distinctive and frequently to be encountered Persian Border stripes. A study of the patterns of subsidiary stripes is not of sufficient importance to merit a detailed investigation, and might well be altogether omitted, were it not for the consideration that, since encountered they must be, it is of more interest perhaps to meet them as old friends, rather than as strangers, and a few of the better marked have accordingly been included amongst our illustrations.

Principal Border Stripes

1. This is the well-known 'Herat' stripe, found in most Herats, but seldom elsewhere. Its elements consist of a 'swaying vine' (*a*), from the inner side of each bend of which is suspended some dependent 'rosette' or flower form. The characteristic feature of the stripe consists in the treatment of the 'vine' itself, the sides of the flexures of which are expanded and the edge serrated, to present an appearance which somewhat approximates to a leaf form (*b*). The general appearance produces the effect of a series of 'rosettes' depending from arches and surrounded on each side by a serrated leaf, so that its analogy to the 'Herati' Field pattern must be obvious.

2. A simple stripe of the type so frequently seen in Kurdish rugs, it displays a plain unornamented 'vine' with a rosette pendent from each bend. The arches of the vine meander it will be noticed are here angular in shape, in place of the usual curved form.

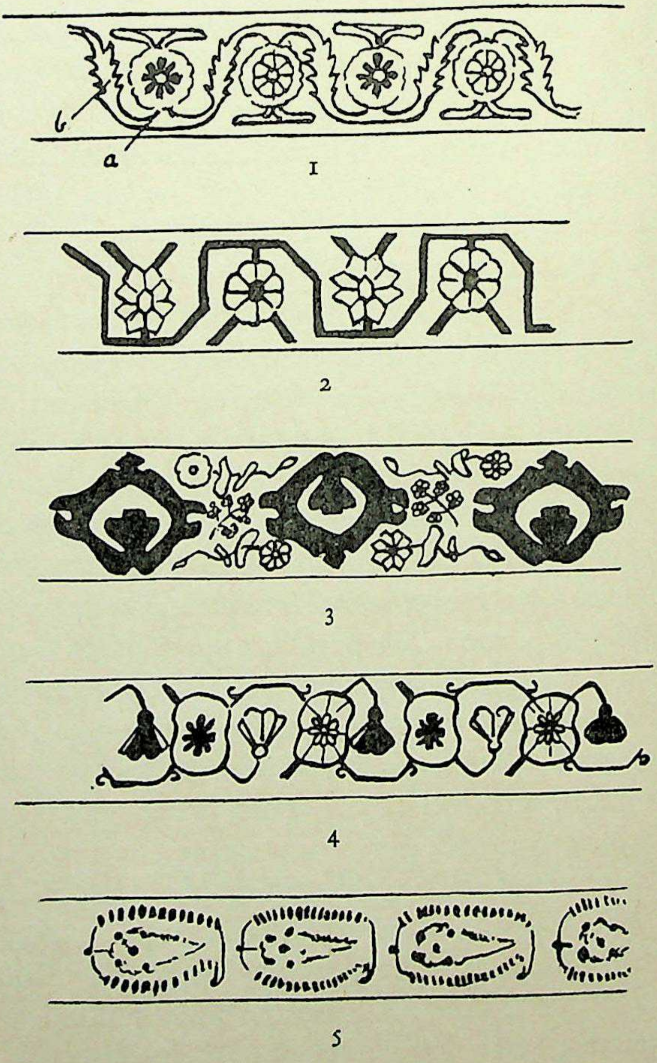


FIG. 24. PRINCIPAL BORDER STRIPES

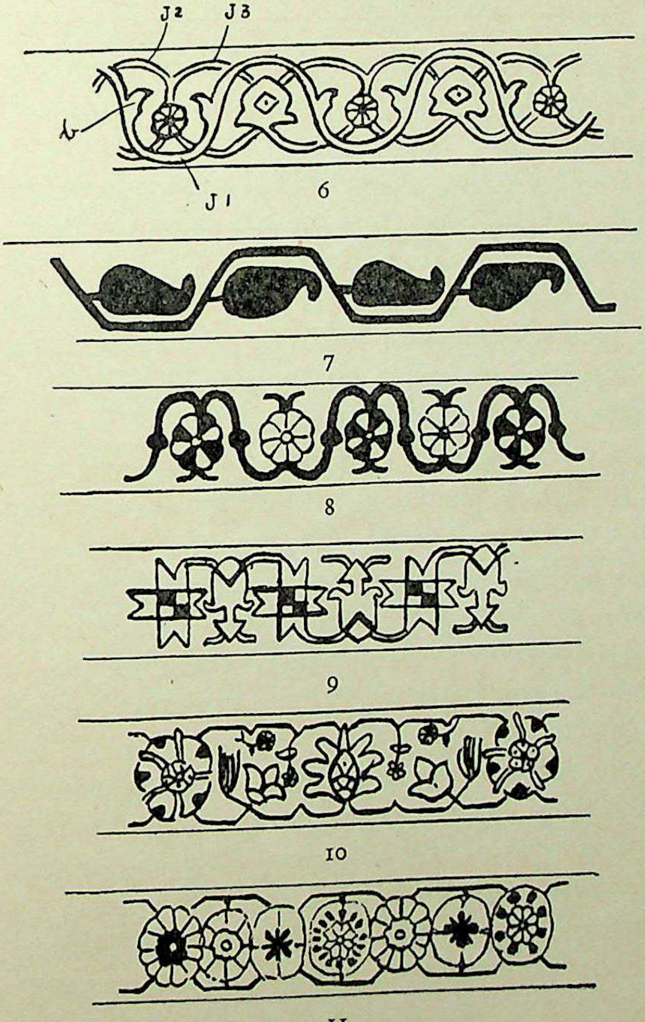

J2
J3
b
J1
6
7
8
9
10
11

FIG. 24. PRINCIPAL BORDER STRIPES

3. This is the so-called 'Turtle' pattern, which is so consistently employed in the weavings of Feraghan and Gorevan, as to be almost distinctive of these rugs.

4. A simple and beautiful alternate rosette and bud design, which is a great favourite with the weavers of the Shiraz district.

5. A 'pear' pattern, frequently to be found in typical specimens of the rugs of Laristan. The 'swaying vine' meander, it will be noticed, is absent in this particular design.

6. A very distinctive stripe pattern peculiar to the rugs of Khorassan, and seldom missing from the borders of these. The use of a triple vine (J_1 J_2 J_3) gives an appearance resembling that of interlacing arabesques, whilst the hook-like projections (*b*) in shape somewhat like a bird's head and beak, are most noticeable and characteristic.

7. A 'pear' pattern by no means uncommon in Sarabends, the 'pears' projecting, in this case, from the inner sides of the flexures of an angular vine meander. Alternate pears may be replaced by 'rosette' forms.

8. Another simple example of a 'vine' with pendants, illustrated from an old Kurdish rug.

9. A beautiful stripe pattern, drawn from an old

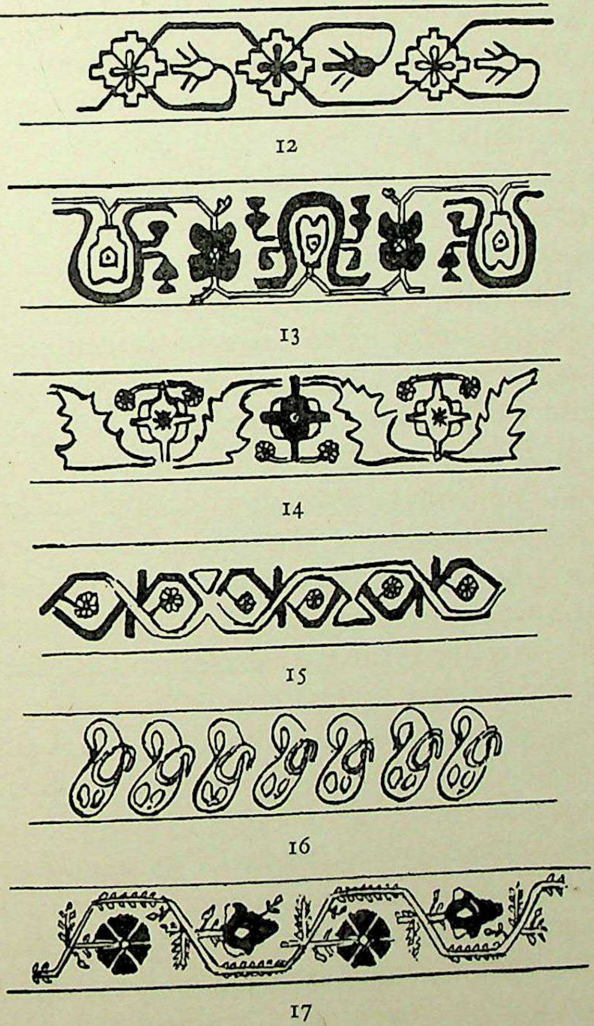

12
13
14
15
16
17

FIG. 24. PRINCIPAL BORDER STRIPES

Mosul. The 'vine' can be easily traced, and here will be noticed also the presence of the 'eight-pointed star.'

10. This is an example of an elaborate border stripe of the Sarouk or Kashan type. It demonstrates particularly well—as indeed do most Persian Border designs—that 'continuity of pattern' so true to Persian ideal.

11. A border stripe encountered at times in Hamadans, whilst a similar pattern is seen in Bijars, but less elaborately drawn and without any trace of a 'vine' at all.

12. Another 'vine' pattern of a slightly different form, illustrated from an old Shiraz rug.

13. A main stripe pattern sometimes seen in the rugs of Herez (Gorevan group). The 'cloud bands' are obvious here, and the archaic forms and heavy angular drawing noticeable.

14. Another elaborate type stripe pattern from a Kashan rug. The vine here strongly suggests an arabesque.

15. A double vine meander design, a simple and effective stripe pattern of a type particularly in favour with those weavers who prefer simplicity to elaborateness in the treatment of their Borders. Such a stripe then will not be found in Kashans, Sarouks, Feraghans, Kirmans, or Kermanshahs, but

rather in the rugs of Mosul, Hamadan, and Kurdistan, and the like.

16. A 'pear' pattern of yet another variety, and displaying in this instance 'pears' of that elongated Indian shape which we associate also with the rugs of Khorassan.

A design of this type is occasionally to be seen in the borders of either Khorassans or Herats, and takes the place of the patterns (Nos. 6 and 1) which have been noted as characteristic of the principal stripes of these weavings.

17. On those occasions when the 'Turtle' pattern is missing from the borders of an old Feraghan its place is frequently taken by a stripe of this variety. The author has quite frequently encountered this design in old Joshaghan rugs also, but has seen it nowhere else.

SUBSIDIARY BORDER STRIPES (of Persian Rugs)

1. The swaying 'vine' meander itself, without ornamentation or pendants.

2. The 'vine' ornamented, but without pendants, a graceful stripe, and a favourite with Kurdish weavers. Outside the Persian group this stripe is quite frequently to be encountered in antique Koulah (Turkish group) Prayer rugs, though I have seen it nowhere else.

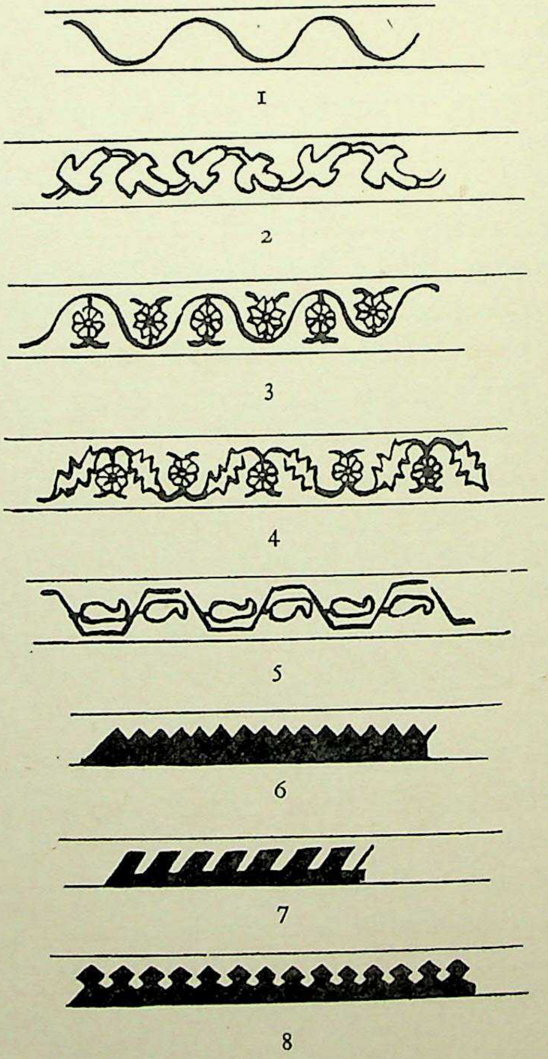


FIG. 25. SUBSIDIARY BORDER STRIPES

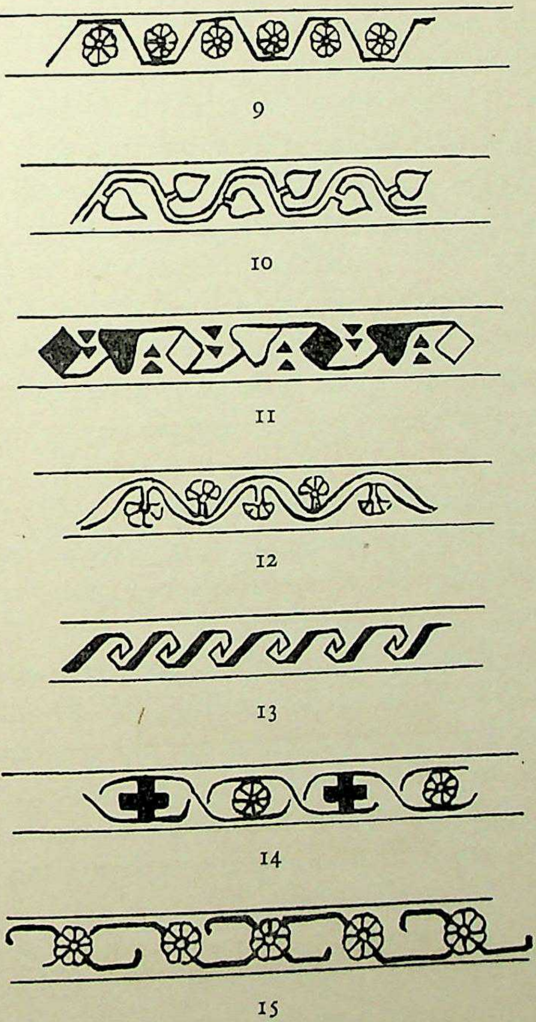

9
10
11
12
13
14
15

FIG. 25. SUBSIDIARY BORDER STRIPES

3. A simple vine meander with pendent rosettes, a typical Persian stripe pattern.

4. A 'vine' with pendants and with the sides of its flexures expanded and ornamented with a serrated edge. Frequently seen, but particularly common in the rugs of Shiraz and the surrounding district.

5. A 'pear' pattern stripe with the 'pears' projecting from the inner sides of the flexures of an angular vine. More frequently in stripes of this pattern alternate pears are replaced by rosette forms.

6. A reciprocal 'saw-tooth' design. It will be remembered that in Feraghan rugs the innermost Border stripe almost invariably bears this pattern.

7. A second variety.

8. The reciprocal 'trefoil' is a pattern device especially common in the rugs of Mosul and Bijars, but otherwise less frequently encountered in the rugs of Persia, than those of other groups. In high favour in the rugs of the Caucasus, this design may even on occasions appear as the pattern of the principal stripe.

9. A simple 'vine' meander of angular type with pendent rosettes.

10. A vine of a similar type, but with projecting leaf forms.

11. A pattern stripe taken from an old Shiraz rug. The vine continuous through alternate diamond and leaf forms.

12. A simple vine with pendants.

13. A reciprocal stripe pattern to be found at times in Mosul rugs.

14. Yet another type of vine.

15. A pretty and typical stripe pattern with a wide distribution. A similar design somewhat elaborated, is at times encountered doing duty as the pattern of a principal Border stripe.

To include a review of all the varieties of Border patterns that may be met with would prove a task beyond the scope of illustration, but, at least, the selected examples should prove of interest, especially so in those instances where the design itself is sufficiently distinctive in character to identify the rug in which it appears.

CHAPTER VII

The Classification of Rugs with Regard to Age, Merit, and Value

As we review the ground that has been covered we shall notice that those 'standards of comparison' with which we have been at such pains to provide ourselves, will not only assist us to compare our specimens with regard to the variations due to differences of type, but will aid us equally in the comparison of rugs of similar type, but of different age and quality.

The former proposition represents the problem of 'rug identification' with which we have already dealt, the latter, that of 'rug classification,' with which we propose to deal now, and to both, the same methods of elucidation apply.

To demonstrate the differences due to type, we compared our specimens, detail by detail; to demonstrate those due to variations of age and quality, we must adopt the same procedure and carry out the same detailed and comparative analysis.

Considerations of pattern, colouring, material, and workmanship, all these we have as standards of comparison, and it is from a study of these, together with certain general considerations, that we form our ultimate opinions with regard to age, merit, and value.

(*a*) PATTERN. The old designs may be more or less faithfully copied, but the object of the modern weaver is to save labour, and this spirit is reflected in his pattern rendering. He changes his wools as seldom as possible, he leaves undecorated large spaces of plain colour—labour savers, as the Americans aptly term them—and upon the same principle prefers a large coarse rendering to a small and fine one. Elaboration, on the other hand, is the keynote of the pattern drawing of the older weavings, plain spaces are filled with small designs, time and trouble are matters apparently of no consideration. Central medallions are to be found at times in rugs of every age, but are an increasingly common feature amongst moderns.

(*b*) COLOURING. Modern rugs, even those of excellent quality, are but too frequently aniline dyed, and these dyes not being 'fast' may be tested for by rubbing the surface with a damp cloth or handkerchief, when the colours will stain the handkerchief. The experienced collector, however, will have no need of any such expedients, since he will not fail to recognise the distinctive shades and tones of these dyes, or to remark that slight blurring of the edges of the design which tells of the 'running' of neighbouring colours.

Old rugs are without exception vegetable dyed, and not a little of their beauty is due to the benevolent action of time, which greatly enhances the merits of these fine old dyes and produces a richness and mellowness of colouring not to be obtained in any other way.

Certain shades, such as the old Persian blue—now a lost art—rose-pink, wine-red, and old ivory, are tones not to be found in modern productions, even when these are vegetable dyed.

(*c*) MATERIALS. For the warp threads of the moderns coarse brown wool may take the place of creamy white, or cotton may be found where once wool only was employed. Much of the superiority of the older fabric consists in the superiority of the materials used, and the lustrous sheen and rich mellow appearance of surface which characterise these pieces can only be produced by time and wear upon a pile of fine quality.

Attempts are made by chemical washing to imitate the effects of age, but the results, though at times by no means unbeautiful, are quite inadequate, and fall so far short of the 'real thing' that they should deceive none but the tyro.

(*d*) WORKMANSHIP. Here we find the same tale of degeneration. In the older pieces it is rare to find any evidences of trashy workmanship or faulty technique, and the backs of these specimens, with their hard woven, level surface and even rows of knots, present an appearance hardly less characteristic and instructive than their faces.

So well are these old rugs woven that they will wear literally down to the knot, and so excellent is the construction of their foundation that it will persist undamaged when in places the knots themselves have completely disappeared.

When comparing specimens of similar type we may with advantage make a comparison between the 'number of knots to the square inch' which each displays; the greater number of knots denoting in this case the better weave. We shall, however, take this occasion of warning our readers against the fallacy involved between the merits of rugs of different types, since each type will display of necessity a different weaving technique, and the 'number of knots to the inch' will be as much dependent upon the technique employed as upon the quality of the weaving.

(*e*) GENERAL CONSIDERATIONS

1. *Quality*. As a general principle it may be fairly stated that the modern rug is never in every detail, and frequently in none, the equal of the older specimen; a fact which is hardly surprising when we consider the different conditions under which each was woven. The one, a labour of love and the product of individual inspiration; the other, a task undertaken for hire, at best the soulless copy of the genius of another, and the product of a commercial system whose motto 'tempus fugit' deals so frequently alas the death-blow to high ideal and conscientious workmanship.

2. *Type*. Rugs that are nondescripts, and cannot after careful examination be consigned to any recognised type, should always be regarded with suspicion; since the old pieces are for the most part remarkably consistent to type, and seldom depart from the traditions of their district of manufacture, with regard to pattern, technique of weave, and choice of materials. Regarding the latter we have already mentioned the fact that in moderns the use of cotton for the warp threads may supplant the use of wool, but we must caution our readers against necessarily regarding the presence of a

cotton warp as an evidence of modernity, since this is actually a type characteristic of many of the finest old rugs—especially when town woven—since the old-time weavers not unnaturally preferred the materials most conveniently to hand, cotton for the Town Dweller, wool for the Shepherd Nomad.

3. *Condition.* Owing to varying circumstances one rug may be subjected in a year to the same amount of wear that another will receive in fifty, and we must remember this when we are inclined to over-emphasise the value of 'condition' as a guide to age. The making of new rugs into old has been for many years a trade of the East, as well as the West, and production of the required 'condition' is always a matter of comparative simplicity. One fact, however, it may serve us well to remember, and that is, that old rugs are invariably limp and flexible, retaining no vestige of their original stiffness. It is true that because a rug possesses this quality we cannot therefore know for certain that it is a genuine antique, but, at least, we can say that unless it possesses it, it is certainly not an old piece.

Apropos of condition, intending purchasers should always be careful to examine their pieces by having them held up to the light, when frequently numerous rents and mends will be made apparent in specimens that appear without blemish as they lie upon the floor.

4. *Individuality.* Old rugs show individual touches, slight variations in colouring and pattern drawing which will not be found in modern pieces, since these are merely commercial products and approximate but too closely to the machine-made article.

Frequently the old-time weaver, greatly fearing the 'Evil Eye,' strove to avert it from his precious work, breaking the absolute symmetry of his all too perfect pattern by the introduction of some small adventitious design, thrown in apparently haphazard and producing a most characteristic and personal touch.

RUG VALUATION. The value of a rug is dependent chiefly on three main factors, namely, upon its Type, upon its Age, and upon its Quality, and in accurately gauging these factors we have accomplished by far the larger and more onerous portion of the task of rug valuation, a problem which will at times tax to the full all the skill and knowledge acquired by careful study.

When we have successfully identified and properly classified our specimen, its value is nothing more nor less than its current price in the saleroom and auction mart, an item of knowledge most easily to be acquired by an excursion into these domains or through the medium of priced catalogues.

It is an item of knowledge requiring constant revision, the old rugs are becoming scarce, and dealers now fully realise that the supply is limited; prices have trebled within the last ten years, and may be expected to advance to considerably higher levels, since the demand for these pieces is increasing rapidly.

With regard to this subject we cannot too strongly urge upon our readers that they must learn to know the rugs themselves before they can really learn to know their values; nor can we overemphasise the fact that in achieving the ability to correctly identify and classify specimens they will have acquired the chief essential of successful and accurate rug valuation.

CHAPTER VIII

The Practical Examination of a Rug

For purposes of a practical examination a rug may be considered to be possessed of a front or pile surface, a back surface, and four finishings (namely, those of the sides and the two ends), and the systematic examiner, who makes it a rule to investigate methodically all the details of these, will seldom fail to be rewarded for his thoroughness by much information of interest which would be lost to the more casual observer.

The Front or Pile Surface. Upon this surface we shall obtain the best impression of the colours and designs of our specimen, and here, too, we shall best be able to investigate the type of the knot employed, whether it be a Ghiordes or a Sehna, and judge also of the quality and treatment of the pile. These, then, are the details to be considered as our rug lies face upwards on the floor.

THE BACK SURFACE. This we shall find the most convenient situation for the study of the weft, since here it is easily discernible as it crosses the rug transversely between each row of knots, whilst here, too, we shall best be able to ascertain the method of warp treatment employed, examine the details of weave (whether coarse, fine, close, or loose), and judge the quality of the workmanship displayed.

THE FINISHINGS. It is the custom for all Persian rugs to be finished at the sides with a simple overcasting or double overcasting, whilst for other groups a two- or three-cord overcasting, or double-overcasting, is the general rule, and this is the sum of the information to be obtained from this investigation; but the finishings of the ends are especially worthy of notice as being the only situations in which the warp threads can be properly studied with regard to material and quality, since these are hidden in the body of the rug, but emerge uncovered in the end webs and fringes.

The distinctions between the rugs of Persia and those of other groups have already been fully discussed (see Chap. II, pp. 18 to 24), and assuming that our specimen has been proved to be Persian, the following indications may furnish us with valuable clues in regard to its identity.

(*a*) *Colouring.* If a rug exhibits tones of light colouring, shades of blue, pink, and ivory, it is almost certainly a Kermanshah, a Meshed, or a modern Kirman, whilst if, on the other hand, the colours are dark and sombre, then it is likely to be a Kurdistan or a Kashan. If the ground of the Field is shaded, the piece is probably Kurdish, whilst a preference for brown is strongly indicative of the same authorship.

If a specimen displays shades of purple or magenta it is almost certain to be a Khorassan, whilst a prevalence of rich madder red is particularly suggestive of Niris or Shiraz. If the tones of the reds and blues are particularly clear and rich the piece is likely to be a Shiraz, since no rugs in Persia surpass them for brilliancy and depth of colour in these shades.

Two Persian types, the Gorevan and the Feraghan, are more distinctive than their fellows in their colour schemes, the one with its peculiar shades of apricot, terra-cotta, brick-red, and blue; and the other with its Herati pattern in old rose-pink upon a dark-blue ground, and with the principal border stripe frequently laid in a light-green ground of a most distinctive shade.

(*b*) *Patterns.* If a rug displays an all-over Herati pattern it is particularly likely to be a Feraghan or a Sehna; if a pear pattern it is probably a Shiraz, Sarabend, Herat, Khorassan, or Sehna; if a Henna flower design a Feraghan; or if the 'Mina Khani' it is almost certainly a Kurdish piece.

If geometrical or adventitious designs appear, or the pear is geometrical in shape, the specimen is unlikely to be other than a Shiraz, Karadagh, Mosul, or Hamadan, whilst diaper and lattice work patterns are particularly suggestive of a Kurdish origin.

If a rug displays concentric medallions it is almost certainly a Gorevan, if a central medallion with pendants, it is likely to be a Kashan, modern Kirman, or Kermanshah; if a chain medallion, it is probably a Shiraz, or Hamadan.

(*c*) *The Knot*. This will be either a Ghiordes or a Sehna, and by a decision of this one simple fact the total unwieldy mass of Persian rugs is immediately divided into two nearly equal halves, and the field of our search accordingly proportionately narrowed (see p. 39, Chap. IV).

(*d*) *The Pile*. If a rug displays a notably close trimmed and velvety pile it is probably a Kashan, Sarouk, or Sehna; if short and harsh to the touch it is likely to be a Tabriz; if long, a Mosul or Kurdish; if unevenly trimmed a Khorassan. If the pile is largely composed of camel's hair the piece is almost certainly a Hamadan, or rarely, an old Mosul, or Bijar. If it is of medium length and notably soft and fleecy our specimen is particularly likely to be a Shiraz, or Niris.

In order to examine the back surface we shall now proceed to turn our specimen over face downwards, and in so doing should particularly notice whether it be thick or thin, flexible or stiff.

If the rug is notably thin it is probably a Sehna, since these are the thinnest of all Persian rugs, and can often be recognised by experts by this fact alone; whilst if it is unusually thick and heavy it is likely to be a Bijar, Mosul, or Kurdistan.

If it is stiff it is certain to be modern, however much it may resemble an old rug in other ways, but if it is limp and flexible it may be either a genuine old piece or a modern which has been subjected to special treatment so as to cause it to resemble one.

THE WEFT. If our specimen displays a weft which crosses but once between each row of knots then it is either a Sehna, a Hamadan, a Mosul, or a Kurdistan, the weft being of fine cotton in the case of a Sehna, coarse cotton in the case of a Hamadan, and wool for a Mosul or Kurdistan. If it displays a weft which varies in the number of its crossing at intervals, it is certainly a Herat, or Khorassan.

THE WARP. If the rug has all the warp threads level, i.e. equally prominent on the back surface, then it is either a Feraghan, Hamadan, Joshaghan, Karadagh, Kurdistan, Mosul, Sehna, or Shiraz. If alternate warp threads are depressed, then it is probably a Gorevan, Niris, or Joshaghan, or rarely a Kurdistan.

If the specimen displays a warp of cotton, the piece is either a Meshed, Sarabend, Kashan, Sarouk, Sehna, Tabriz, Feraghan, Gorevan, Kirman, Kermanshah, Khorassan, Herat, or Joshaghan, whilst if it displays a warp of wool it may be either a Bijar, Karadagh, Herat (generally cotton), Joshaghan (usually cotton), Kurdistan (rarely cotton), Niris, Mosul (rarely cotton), or Shiraz.

FINISHINGS. If the sides are finished with a double overcasting in short lengths of different coloured wools, the appearance produced somewhat resembling a barber's pole, then the rug is certainly a Shiraz or Niris, whilst if small tufts of wool project at intervals from the sides, then this identification is absolutely confirmed. If the rug shows coloured end webs, then it is a Shiraz, or Niris, or more rarely a Kurdistan, or Gorevan.

CHAPTER IX

Caucasian Rugs

THE general characteristics of this rug group have been discussed on p. 20 of this volume, but further detailed investigations will be required before the various rug types within this group can be separately identified.

For this purpose, then, it is proposed to amplify discussion of general group characteristics and to follow this with a detailed analysis of each rug type within the group, exactly as was done previously in the case of the Persian rug group.

In the type analysis, as before, will be noted any significant variations in weave, but since the structure of all Oriental rugs is identical, the reader is referred to pp. 38–53, where the component parts (i.e. warp, weft, knots, and pile) are described and discussed in full detail.

In Caucasian rugs, though the bulk of the design of both field and border is clearly geometrical in character, yet traces of Persian and Turkish influence linger, and are to be found chiefly in the patterns of the subsidiary border stripes. Here some form of the Swaying Vine is often to be seen, and here also may appear leaf and floral forms essentially Turkish in character.

Field patterns are characteristically mosaic in type, composed by the massing of individual geometrical devices (or degenerated floral forms), arranged formally or informally as the case may be, to form the design, each device being a separate entity, *related* but not *connected* with others. Plate VI provides a fine example of a mosaic design, with massed devices contiguous but without continuity, and with no stemming of floral or leaf forms such as would be seen in a Persian rug of similar age and character.

Illustrated in Chapter III are the latch-hooks, pears (rectilinear), diamonds, octagons, eight-pointed stars, combs, and rosettes, which together with degenerated floral and leaf forms compose for the most part the patterns of Caucasian rugs. Though all of these devices may be seen in the rugs of other groups, there is no prominent display, whilst the latch-hook—that pre-eminent favourite with Caucasian weavers—is rarely elsewhere encountered in profusion.

Weaving practices are fully discussed in Chapter

IV, but here it may be noted that Caucasian weavers employ the Ghiordes knot only, keep all warp threads level at the back, and with rare exceptions cross the weft twice between each row of knots.

Wool is the chosen material for warp, weft, and pile, though rarely goat's hair and camel's hair may be found in part use.

Type Analysis will proceed on the same lines as that employed in the case of Persian rugs.

BAKUS. Subdued shades of colour with no strong contrasting massing tends to make these rugs somewhat dull in appearance, though by no means unattractive. *Analysis continues on p. 113.*

☆ ☆ ☆

PLATE XVI. EIGHTEENTH-CENTURY CAUCASIAN RUG. With its all-over pear pattern for the field and barber's pole design for the principal stripe; this rug might easily be accepted as a Persian rug. The rectilinear character of the pears, however, and the absence of the swaying vine from all border stripes combat this suggestion. It is in fact a fine example of an old Baku.

PLATE XVII. DAGHESTAN PRAYER RUG. A fine old Daghestan Prayer Rug this, with all over lattice (honeycomb, diaper) field pattern, and running latch design for the principal border stripe.

The Prayer Arch is inconspicuous and incorporated in the field pattern and there is no well-defined Spandrel. No panel is present, as to be expected. Size small and shape square.

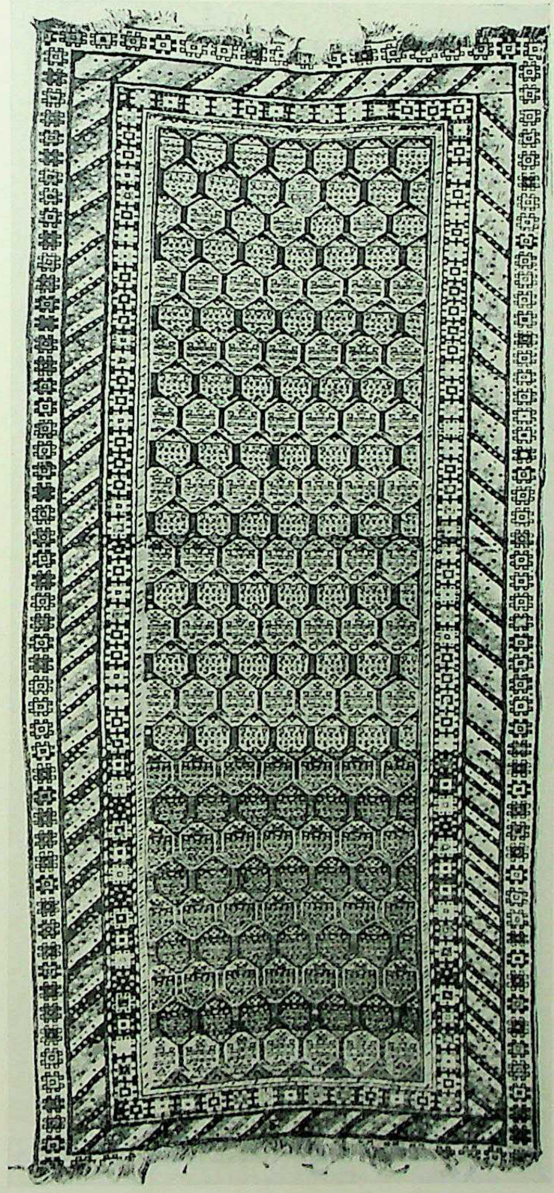


PLATE XVI

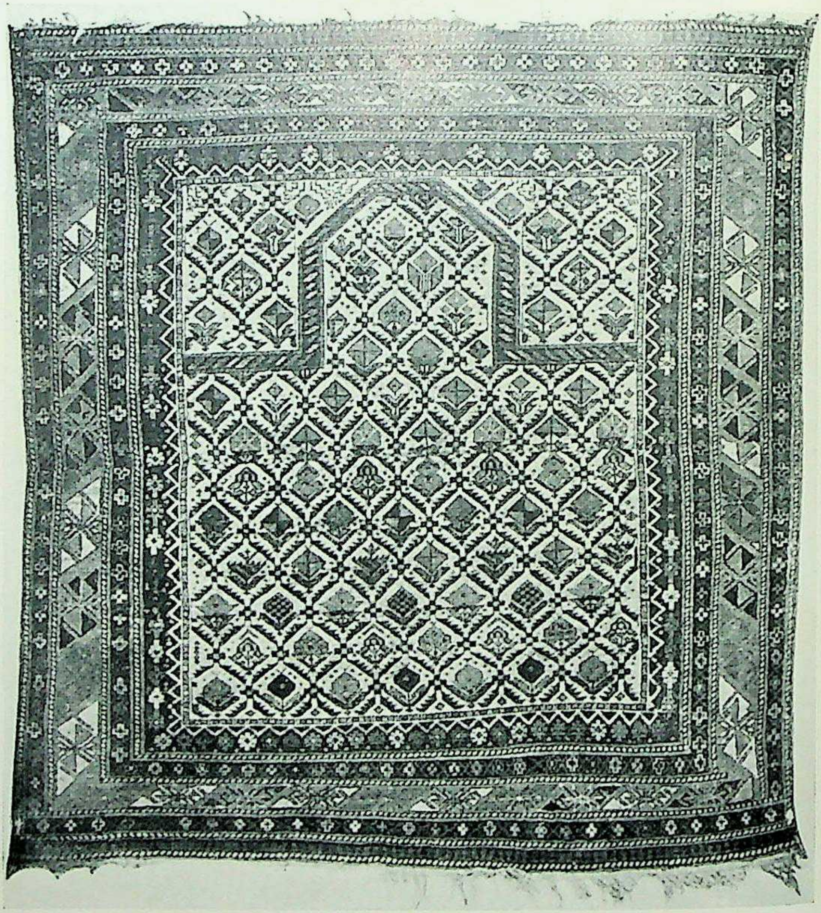


PLATE XVII

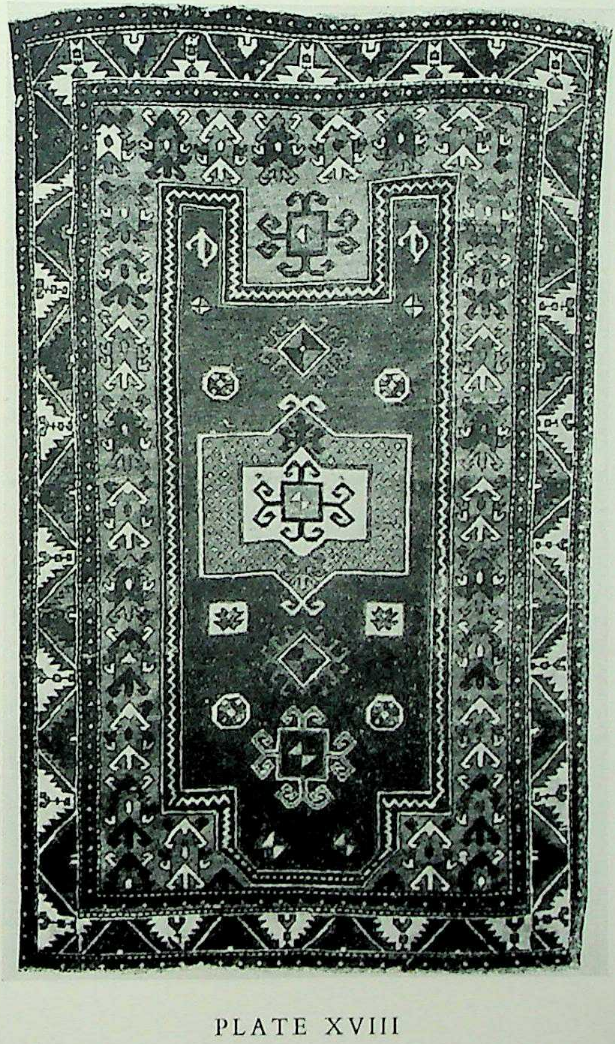


PLATE XVIII

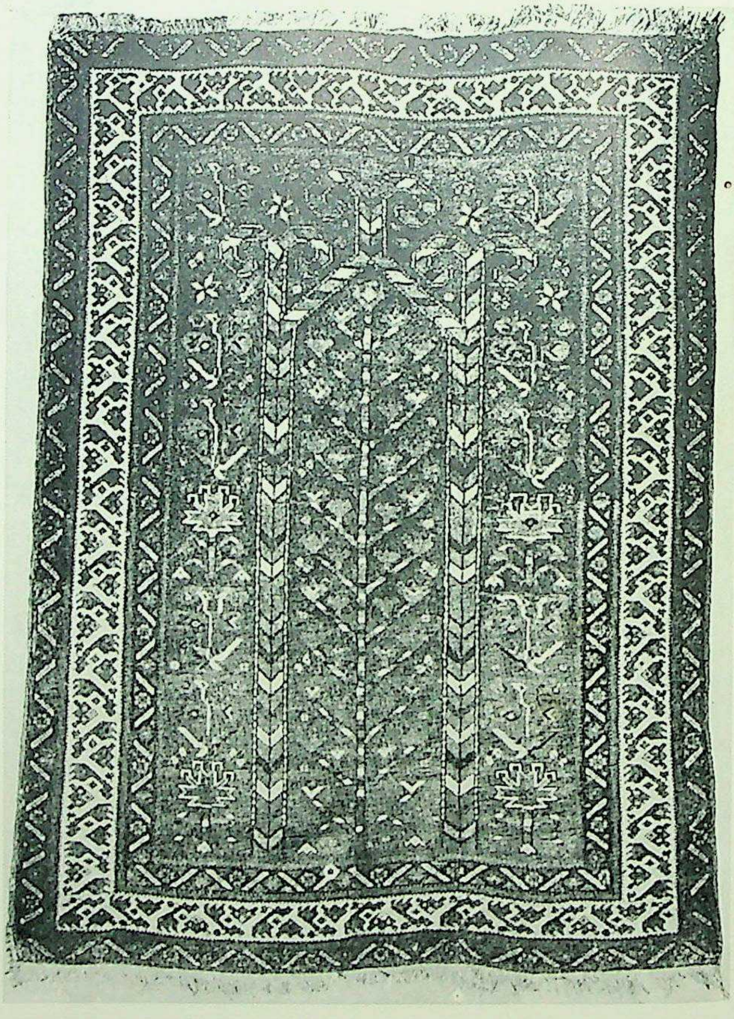


PLATE XIX

(see Central Asian section)

Field Patterns	are usually of the mosaic type and central medallions not uncommon. An 'all over' pear pattern is not very infrequent here, though rare in other types. In highest favour with these weavers for use as adventitious designs are two devices rarely elsewhere seen, namely the rectilinear pear and the geometrical bird. Alternate birds and pears may even be used to form the pattern of the principal border stripe.
Pile	Short and rather dull. Rarely, of camel's hair in parts.
Weave	Close and of coarse grain.
Weft	Wool, or very rarely, cotton.
Shape	Oblong preferred to square.

* * *

PLATE XVIII. ANTIQUE SHIRVAN. A good example of Caucasian genius. No floral forms here, and no swaying vine to be seen. Devices are geometrical in character and formally arranged, without continuity of design. Latch-hooks are exhibited in profusion. A variation of the favourite Shirvan stem and wine cup pattern is shown in the principal border stripe.

PLATE XIX. BESHIR RUG. The predominant red of the colouring and the comparative insignificance of the border produces a general effect which immediately suggests that this rug belongs to the Central Asian group. Preferred patterns are the Trees of Life and the floral forms exhibited here, tending to eschew the typical group patterning of the all-over octagons.

Daghestans. It is characteristic of these rugs that the workmanship should be excellent, the pattern drawing first class, and the colouring choice, with a tendency to lightness and brightness. When a Prayer Rug is found in the Caucasian Group, it is almost certain to be a Daghestan.

Patterns	Generally these are mosaic in character, but a central medallion may be present. Floral forms are not infrequent. An all-over lattice work design is sometimes found, but usually in the Prayer Rugs only. Formal flower and leaf forms are common in the border stripes, and at times are suggestive of Persian influence.
Pile	Short.
Weave	Of fine grain and close texture.
Shape	Squarish oblong and mostly in small sizes. These rugs are thin and flexible.

Derbends. Patterns and colouring are very similar to those of Daghestan. The weave however is looser, the texture of coarser grain, and the pile distinctly longer. Prayer Rugs are not to be expected.

Weft The number of weft crossings between each row of knots is not always constant and may vary at intervals in the same rug.

KABISTANS. Similar in weave, colouring, and pattern drawing to the weavings of Daghestan and mostly indistinguishable from these.

Here, however, Prayer Rugs and lattice patterns are unlikely, the size tends to be larger and the shape to be oblong. The pile is not so lustrous, and tends to be longer.

SHIRVANS. Foliage, with flower and leaf forms of formal character, are more often found in these rugs than others of this group. The pattern drawing is of high standard with well executed designs, and the colouring rich and attractive. Plate XVIII.

Patterns Usually a mosaic of elaborate design composed of geometrical devices.

The chain medallion is not uncommon, and an all-over lattice design may occasionally be found.

For the principal border stripe some variety of the inverted wine cup design is a consistent first favourite. See p. 116, No. 3.

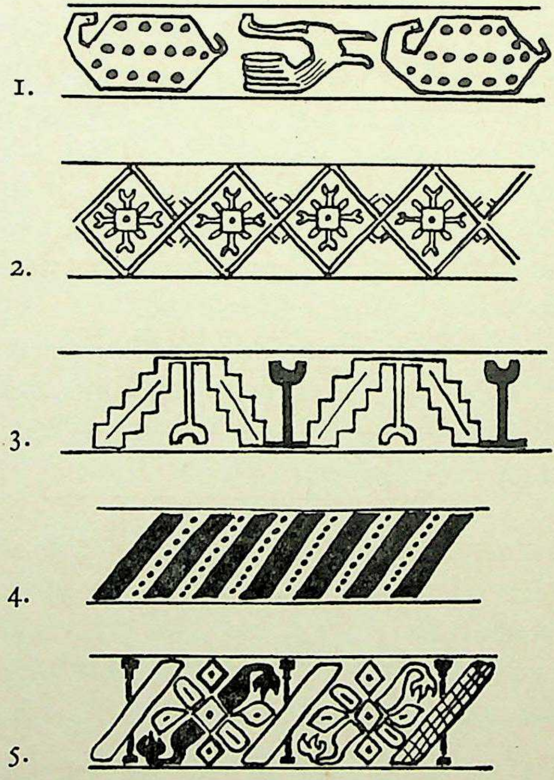


FIG. 26 CAUCASIAN BORDER STRIPES

1. Peculiar to Bakus. Rectilinear pears alternate with curious formal birds.
2. Drawn from an old Daghestan.
3. The favourite Shirvan pattern. Leaf forms with inverted wine cups.
4. The barber's pole design. Seen in Shirvans and elsewhere.
5. Peculiar to Chichis.

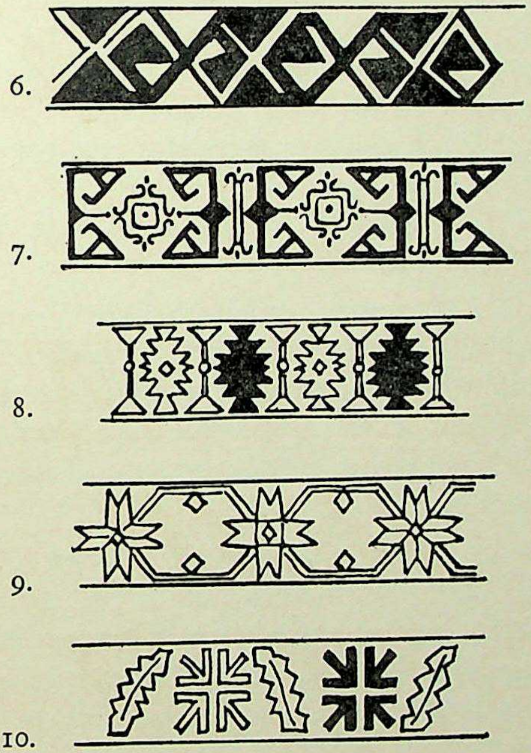


Fig. 26. Caucasian Border Stripes

6. A design of reciprocal latch-hook. Typically Caucasian and in general use throughout the group.

7. A beautiful design of Cuffic character often seen in fine old Koubas.

8. A favourite with the Soumak weavers.

9 and 10. Both are taken from old Kazak rugs.

Pile	Short.
Weave	Medium coarse grain. Medium loose texture.
Sides	A two- or three-cord weft overcasting or double overcasting.
Shape	Squarish oblong and mostly in small sizes.

CHICHIS. These rugs resemble Shirvans in details of weave, pattern, and colouring, generally. The inverted wine cup pattern is not however here the favourite for the principal border stripe, but rather the delicate rosette and bar pattern shown on p. 116, No. 5.

SOUMAKS. Instantly identified by the lack of pile and the stitch-ends hanging loose at the back.

Patterns and colouring conform to the general characteristics of the group. The true antiques reach a high standard of excellence and are fine and attractive pieces.

KAZAKS.

Colouring	is bold and rich in rather dark, crude shades. Reds, blues, yellows, greens, brown, and rose, all are freely used, but seldom white.
Patterns	are large and bold, and these rugs correspond to the Gorevans of the

Persian group. It is not uncommon to find the field pattern divided horizontally into panels, and a favourite device is the 'sunburst' which is essentially a diamond shaped figure with effulgent rays, as shown in the diagram.

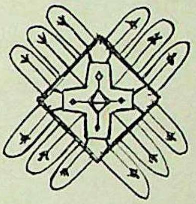


Fig. 27.
'Sunburst' Design

Pile	Long and moderately lustrous.
Weave	Loose texture and coarse grain.
Sides	Usually either a multicord overcasting or double overcasting.
Weft	May cross four or more times between the rows of knots.

Circassians (Tcherkess). With their long nap, bold patterning and rich dark colouring, these rugs resemble Kazaks. 'Sun-bursts' also are in favour here, but panels not so, and tawny reds and yellows are more in evidence.

Weave is closer, and the sides are usually finished with a two-cord double overcasting.

Like Kazaks, these rugs are notably thick, heavy and soft.

Karabaghs.

Colouring	Strong shades of red, blue, and yellow, white prominent and often magenta.
Patterns	Bold and large with pattern drawing rather resembling the Kazak style. Panels not to be expected but chain medallions not rare. Border stripes often show Persian influence.
Pile	Long, heavy, and dull. Camel's hair may be present in parts.
Warp	Alternate warp threads may be depressed at back.
Weave	Rather loose and of coarse grain.
Shape	Oblong with runners not uncommon.

Koubas. The colouring of these rugs is exceptionally fine with clear shades of red and blue, rich though lightish, and often combined with a liberal use of ivory white.

Persian influence tends to linger more strongly than in most other types, and floral forms may be more elaborate and vine stripes common. A favourite principal stripe is No. 7, p. 117.

Weave	Texture rather loose and of moderately fine grain.
Pile (Nap)	Medium long. Fine quality.
Shape	Oblong.

CHAPTER X

Turkish Prayer Rugs

PRODUCTS of a land rich in classic memories, these rugs have been at all times favourite pieces with collectors, not only for the strong individuality and high standard of merit displayed, but also for the added value which attaches to them as special pieces, preserved through generations for their religious significance.

These were the treasured possessions of a dark-skinned race, whose fathers were once the terror of the Eastern World, the dreaded warriors of Islam in the youth of its menacing power.

Of all the weavings of the Orient no group is more distinctive than the Prayer Rugs of Asia Minor, designed as they were for religious purpose, and with the high inspiration of religion to dictate the pattern and to demand of the weaver his best, for this task. A *Prayer Field* upon which the worshipper knelt, a *Prayer Arch* which typifies the sacred dome of the Temple, and a *Spandrel* representing the high vault of the heavens, such is the characteristic arrangement of the central field of these pieces.

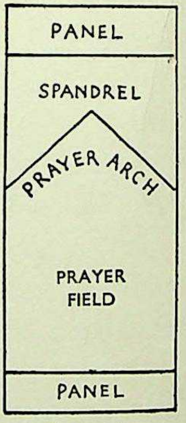


FIG. 28.

The *Panel* is noted as an additional feature, since it may be absent, but when present it is placed either above the Spandrel or below the Prayer Field. In some cases also there may be two as shown in the diagram.

The Prayer Field

This is the centrally placed solid mass of plain colour, unrelieved for the most part by any pattern. The base and sides are bounded by straight lines, but the upper end is domed and forms the Prayer Arch.

In the fine Ghiordes rugs of early periods, pillars support the shoulders of the Arch, and there was frequently to be found suspended from the Arch, some representation of the sacred lamp of the Temple. In later periods these features disappear entirely or are represented by vestiges of which the original purpose is no longer recognisable.

The Prayer Arch This may be of diverse shapes, high, flat, plain, or stepped (serrated), *vide* pp. 124–5. Particularly characteristic for identification purposes, however, are the shouldered arch of Ghiordes, the Head and Neck of Melez, the Multilinear Arch of Kirshehr, and the flat three-spired Arch of Ladik.

The Spandrel For this element which surmounts the Prayer Arch and represents the vault of the heavens, a blue ground might be expected. However, the weavers of Koulah and Ghiordes are alone consistent in this practice.

Spandrel patterns may provide useful clues in regard to rug types and can be studied in the selected examples provided by the plates in this book. Particularly distinctive are the floral tracery of Ghiordes, the all-over flecking designs of Koulah, the saw teeth (half diamonds) projecting into the Spandrel seen in old Mudjar rugs, and the leaf forms of Ladiks.

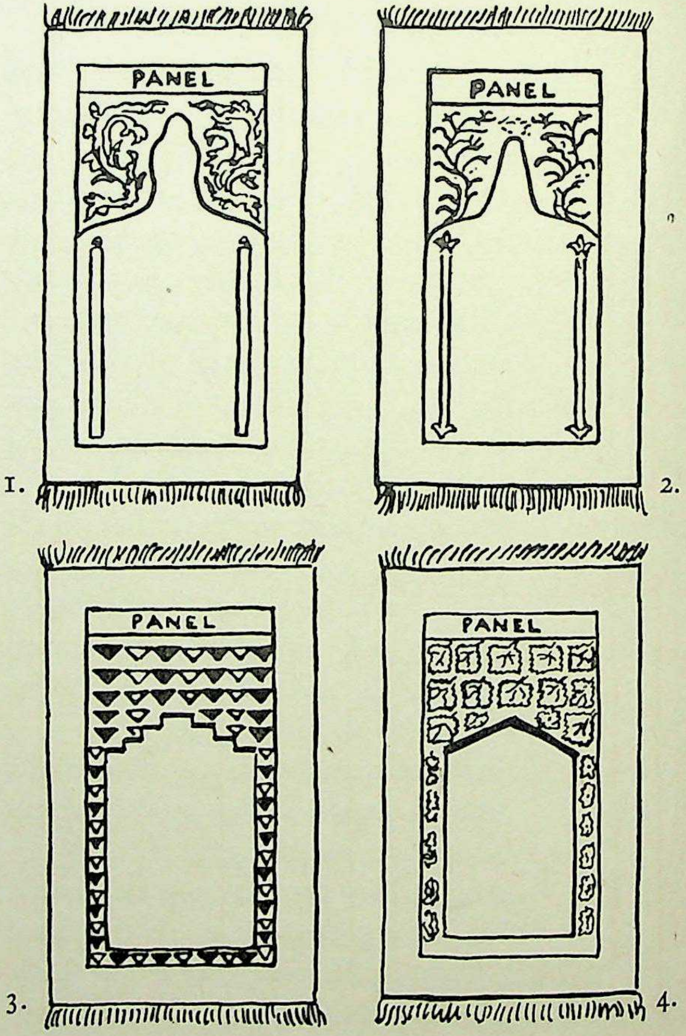
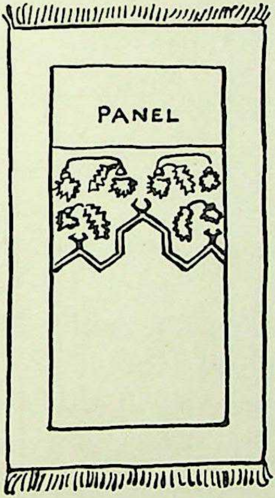


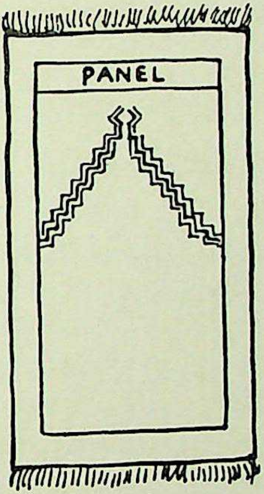
FIG. 29. CHARACTERISTICS OF TURKISH PRAYER RUGS

1 and 2. The characteristic arch of Ghiordes with well-marked shoulders and narrow central spire. Pillars support the shoulders and the spandrel pattern is of scrolling foliage.

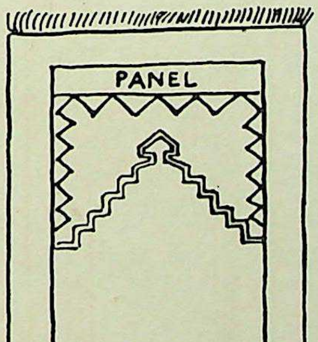
3 and 4. In Koulahs the flat arch may be either serrated or plain. For spandrel patterns, all-over 'flecking' or leaf-forms are favourites.



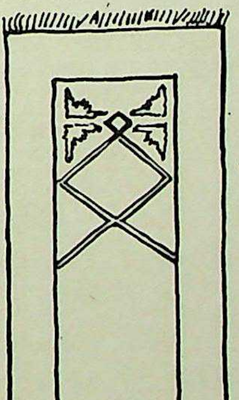
5.



6.



7.



8.

5. A flat arch with three spires is usual in *Ladiks*, but is sometimes replaced by the high serrated type employed by Kirshehrs. The favourite spandrel design of formal leaf arrangement is here illustrated. 6. The high serrated arch of Kirshehrs.

7. The broad serrated arch of medium height, seen in Mudjars. The projecting saw-teeth of the spandrel design is a characteristic of these rugs. 8. The 'Head and Neck' arch of Melez. A spandrel design of formally arranged leaf forms (as shown) is also very characteristic of these rugs.

TYPE ANALYSIS

BERGAMOS. A very distinctive type, these rugs with their squarish shape, rich dark colouring, lustrous pile and close, fine-grained weave.

Prayer Arch	Of diverse shapes but usually low pitched (i.e. flat) and plain.
Prayer Field	Plain with no pattern and usually in madder red, blue, or magenta.
Spandrel	Patterned with scattered geometrical or leaf forms.
Panel	Single, and may be placed either above the Spandrel or below the Field. A favourite pattern is illustrated on p. 132, No. 1. The Panel may be absent.
Colouring	Characteristic and rich, in shades of blue, madder red or magenta with a sprinkling of ivory white.
Borders	Usually three stripes with the main stripe wide, and bearing a design which is geometrical in character. *Vide* Border Stripes, pp. 130–1, Nos. 4, 5, 12.
Details of Weave	Exceptionally close weave and fine grain, with fine reddish weft crossing

up to six times between each row of knots. Nap more lustrous and coloured, end webs longer than most.

GHIORDES. The shape of the Prayer Arch with high central spire and well defined shoulders, provides the most distinctive feature in the rugs of this highly individual type. Designs for Border, Panel, and Spandrel are always intricate and finely drawn, and this together with the delicacy of the colour and shading exhibited, produces a general effect of marked elegance. In these rugs three distinct periods of weaving can be recognised corresponding roughly to the seventeenth and eighteenth and early nineteenth centuries.

Prayer Arch	Central spire with well-defined, rounded shoulders.
Prayer Field	Of plain colour and unpatterned. In the earlier periods, pillars support each shoulder of the Arch.
Spandrel	Sapphire blue for the ground colour (in the older pieces). A pattern of scrolling foliage tracery. Plate XX.
Border	Broad and important with elaborate patterning and many stripes. It is to the border, with its delicate shades

of colour, that these rugs owe their appearance of supreme elegance.

Details of Weave

Warp of cotton, but later wool, alternate warp threads depressed. Weave, fine grain, close texture. Pile, short.

PERIOD I. The central spire is broad and rounded. A Pillar supports each shoulder of the arch and from the niche of the arch is suspended some representation of the Sacred Lamp of the Temple. Colouring is bold and without shades.

PERIOD II. The spire is narrow and pointed, the supporting Pillars and Temple lamp remain.

Shades of colour are now first introduced and patterns have become finer and more elaborate. The period of greatest elegance has arrived.

The Spandrel retains its rich sapphire ground colour and pattern of scrolling foliage, but the design is finer in character.

PERIOD III. Prayer Arch with shape as before, but gone are the Pillars and the Lamp. Patterning remains elaborate but shading is no longer marked. Leaf forms borrowed from Koulah may be found as pattern of border stripes and Spandrel.

The Prayer Field may now carry a design of 'all-over' flecking, whilst magenta or moss green may be used for the ground colour.

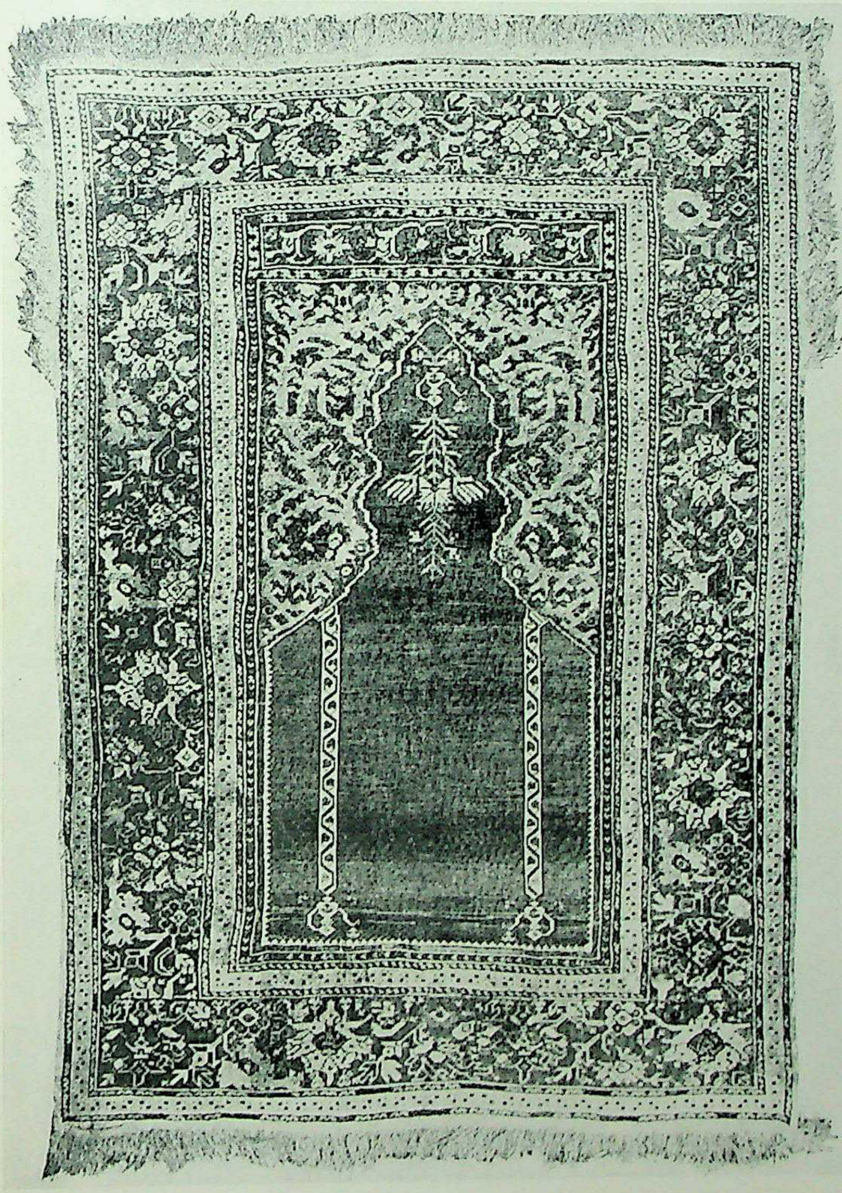


PLATE XX

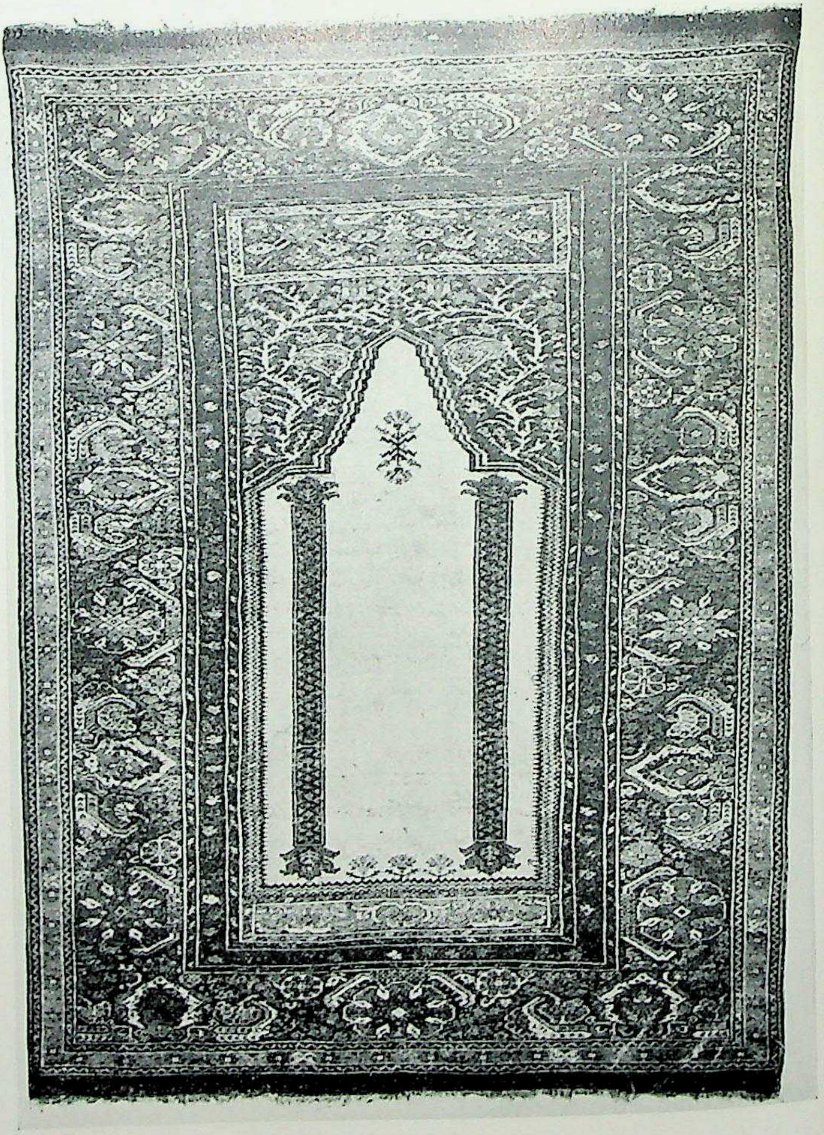


PLATE XXI

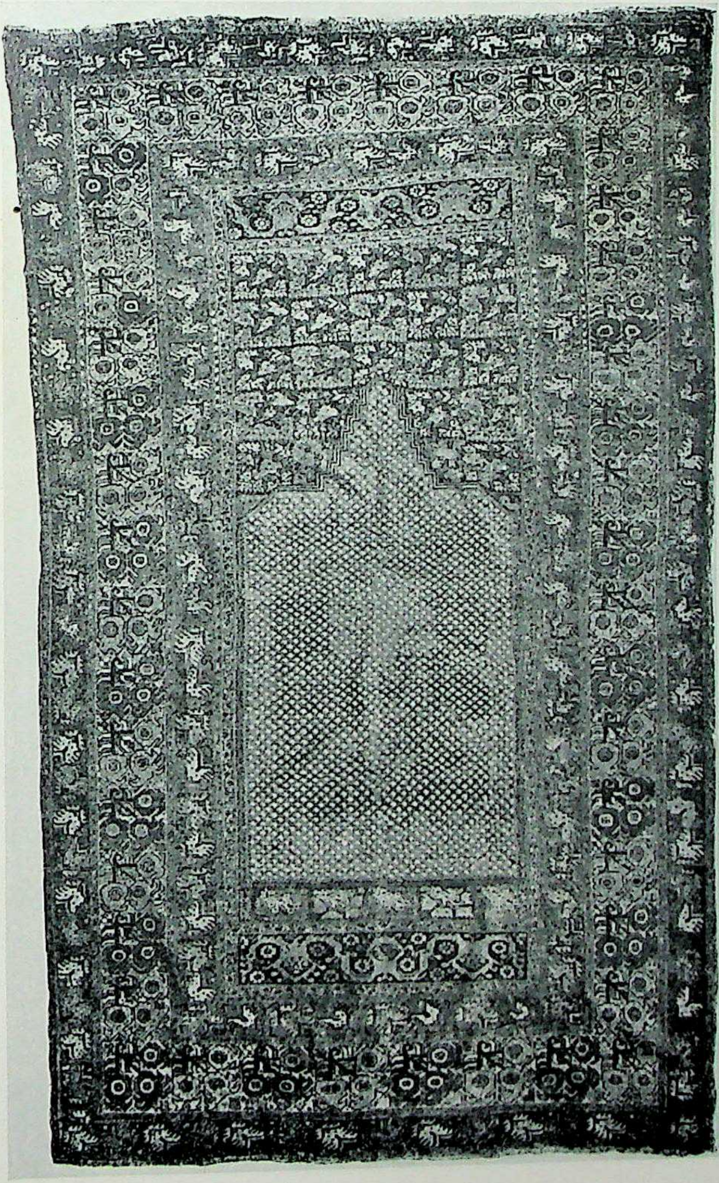


PLATE XXII

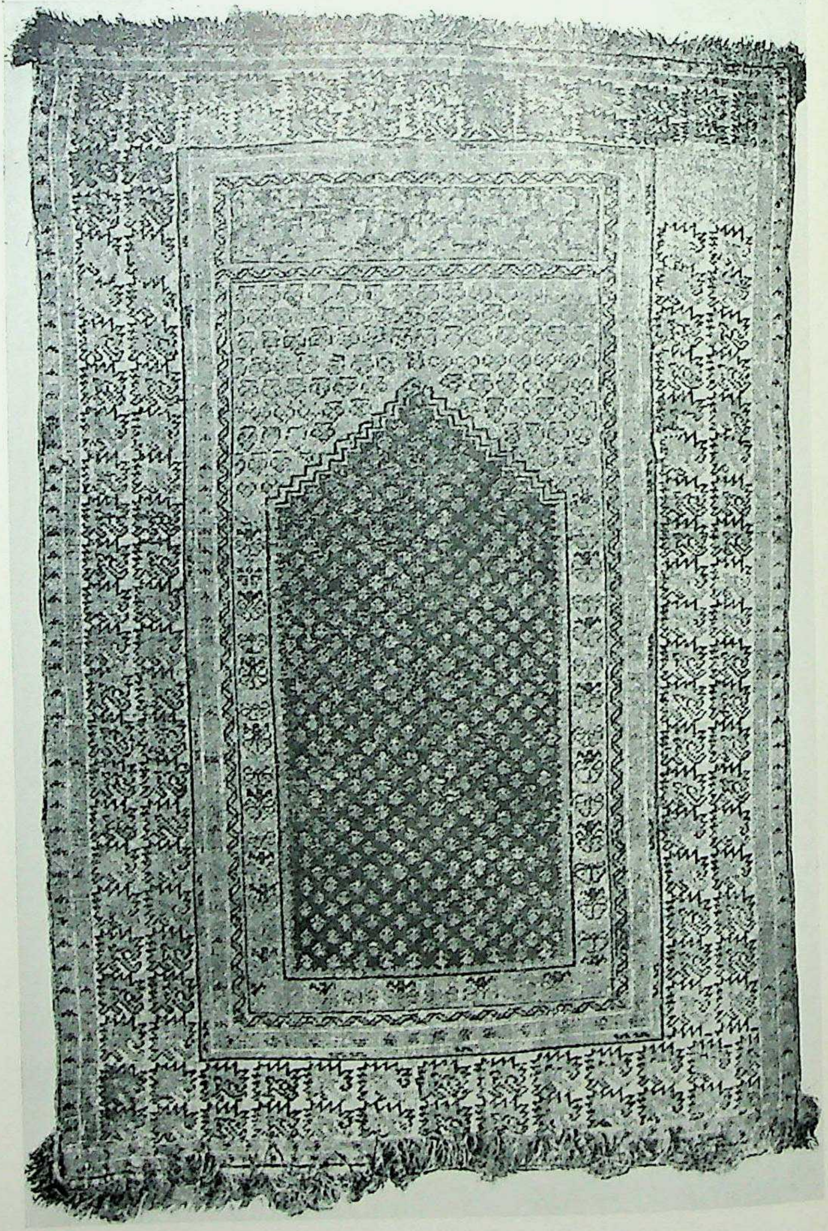


PLATE XXIII

PLATE XX. GHIORDES PRAYER RUG.

Earliest Period. Characteristic is the shape of the Prayer Arch, with well defined shoulders and broad rounded central spire. Side pillars and Temple lamp are well represented here. Border and Spandrel designs are elaborate, though patterning is coarser and appears more primitive in character than that of the following period.

☆ ☆ ☆

PLATE XXI. GHIORDES PRAYER RUG.

Middle Period. Pillars support the shoulders of the Arch and the Temple Lamp is represented by a floral form. The deep sapphire blue ground of the spandrel supports a typical design of scrolling foliage, and the elaborate pattern of the principal border stripe is characteristic of this period. This is the rosette leaf and foliage design, the favourite border stripe pattern for the rugs of this period, too elaborate for diagrammatic representation and for this reason alone omitted from the border stripes illustrated on page 130.

☆ ☆ ☆

PLATE XXII. GIHORDES PRAYER RUG.

Latest Period. The Prayer Arch retains its shape unchanged, but side pillars and Temple Lamp are not represented here, and the prayer field is patterned with an all-over flecking design. Patterning remains elaborate, but has lost the intricate delicacy of the preceding age.

☆ ☆ ☆

PLATE XXIII. ANTIQUE KOULAH. The Spandrel displays a pattern of all-over flecking and is prolonged backward to surround the Prayer Field. The Prayer Arch is low and serrated and the leaf forms of the border stripe are characteristic in type.

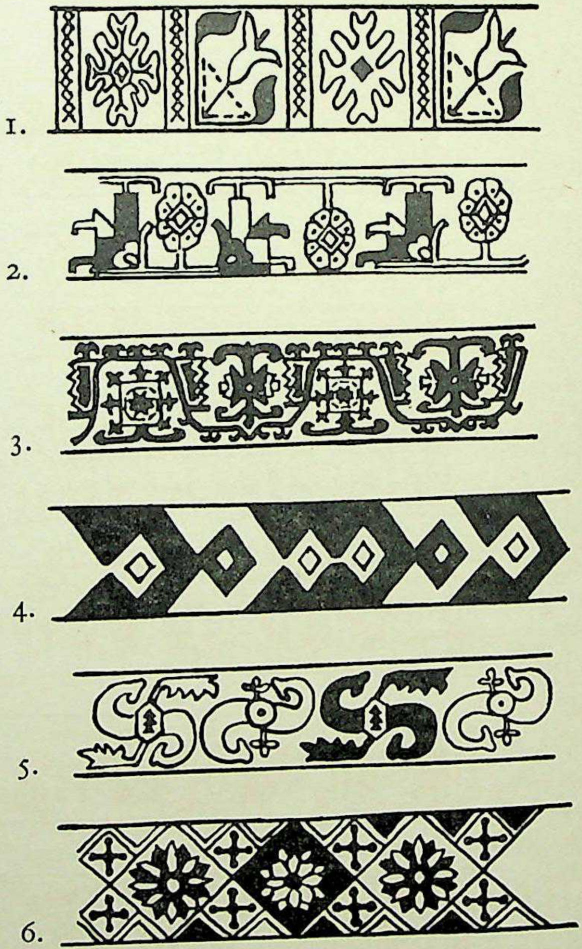


FIG. 30. PRINCIPAL BORDER STRIPES AND PATTERNS

1. This beautiful rosette and 'Rhodian Lily' design is the consistent favourite of Ladik weavers. 2 and 3. Either may be seen in Ladiks on the rare occasions when No. 1 is not used.

4. Drawn from an old Bergamo. 5 and 12. Bergamos and Koniehs favour these patterns. No 5 showing a design of latch-hooks and diamonds, No. 12 eight-pointed stars.

6. A fine diamond design, the favourite border stripe pattern of Mudjars.

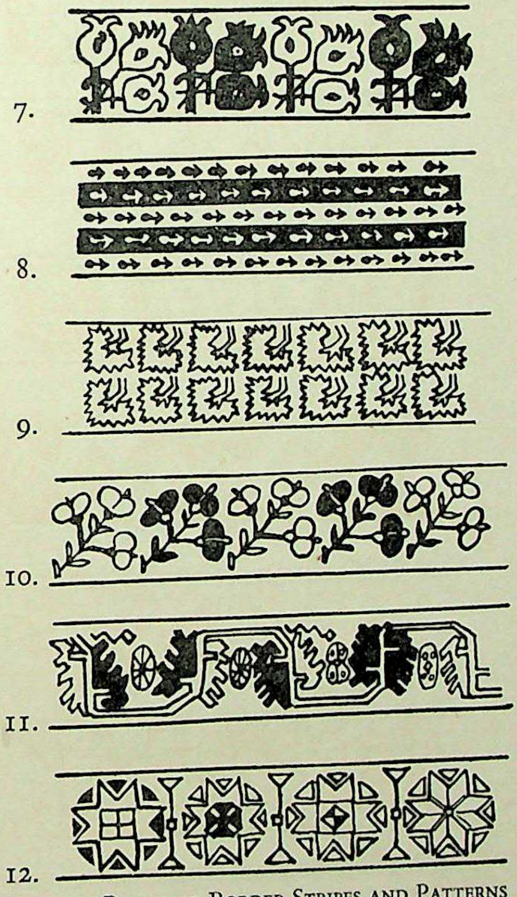


FIG. 30. PRINCIPAL BORDER STRIPES AND PATTERNS

7. Drawn from an old Ghiordes of the middle period. The favourite Ghiordes stripe pattern of the finest period is too elaborate to illustrate in any sketch and readers are referred to Plate XX which displays a characteristic rendering of this elegant and elaborate pattern. 8 and 9. Seen in Koulahs, Koniehs, and Ghiordes (of the later period). 10. The favourite border stripe of the Kirshehrs. 11. Drawn from an old Melez rug.

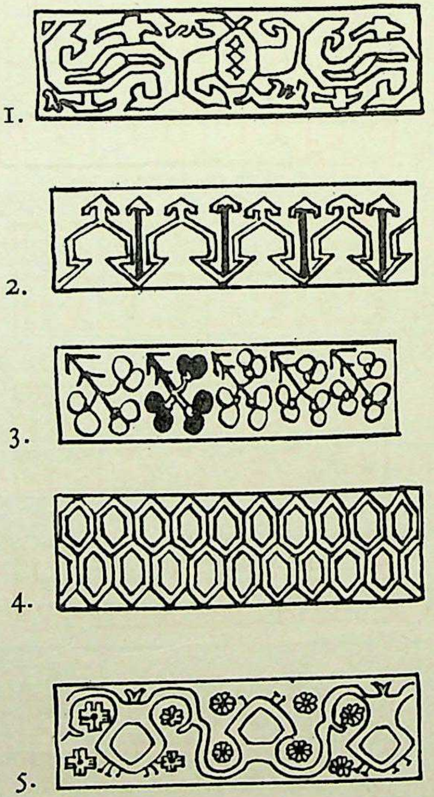


FIG. 31. TURKISH PRAYER RUGS: PANEL PATTERNS

1. Drawn from an old Bergamo.
2. The favourite panel pattern of Mudjars, with its reciprocal Vandyke figures.
3. Frequently seen in Kirshehrs.
4. A honeycomb pattern from an old Koulah.
5. A typical Ghiordes design.

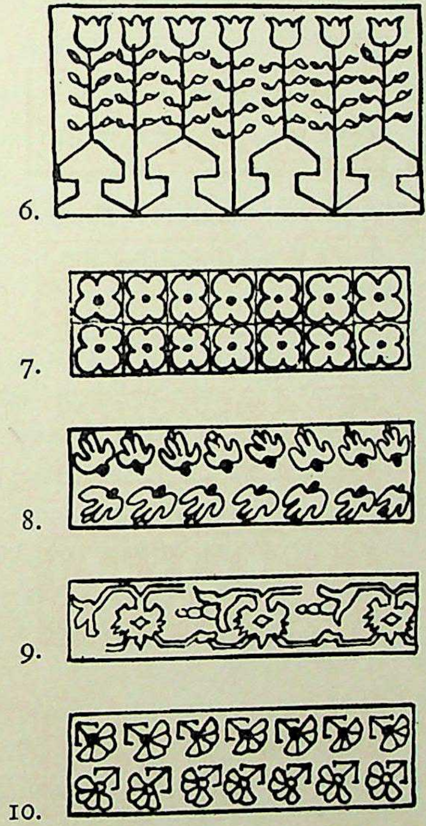


FIG. 31. TURKISH PRAYER RUGS: PANEL PATTERNS

6. A panel peculiar to Ladiks and consistently present in these rugs.
7. Koniehs and Koulahs favour this design.
8. This flower-form is a favourite with Konieh weavers.
9. Ghiordes and Koulah employ this pattern.
10. Koulah and Konieh weavers favour this carnation in profile.

KIRSHEHRS. A marked preference for grass green and a high narrow serrated Prayer Arch designed in parallel lines of different colour, are the chief characteristics which distinguish these rugs. Patterning of geometrical character finds no favour with these weavers.

Prayer Arch	as above and illustrated at p. 125.
Prayer Field	of plain colour and unpatterned except for floral or leaf forms projecting inwards from sides and base.
Spandrel	Usually no pattern except for an edging similar to that of the Prayer Field. Carnations in profile are the favourite device employed for this.
Panel	Usually two.
Details of Weave	Texture moderately loose and of coarse grain. All warp threads are level and the weft of coarse coloured wool may cross from 2 to 6 times between the rows of knots.

KONIEHS. As in Bergamos, the pile is lustrous, the shape square, and the patterning diverse, but here however the resemblance ends, since the weave is of coarse grain and the pile of medium length, whilst the blue or brown weft of coarse wool crosses twice only between each row of knots.

Prayer Arch	Diverse shapes but usually broad flat and serrated.
Prayer Field	Plain and usually blue or red.
Spandrel	Patterned with scattered geometrical or leaf forms.
Panel	May be one, two, or absent.
Shape	Squarish to square.

KOULAHS. No type is more easy to identify, since the colour scheme is unlike that of any other, and the treatment of the Spandrel a unique feature. Floral and leaf forms are strictly adhered to in both field and border patterns. (Plates IV and XXIII).

Colouring	Soft contrasting shades of blue and yellow, picked out with black-brown and ivory white.
Prayer Arch	Narrow, flat and either plain or serrated.
Prayer Field	Floral forms are usually found projecting inwards from the base and sides.
Spandrel	Does not end at the Prayer Arch, but is prolonged backwards in a narrow strip at each side of the Prayer Field. The patterns too are very characteristic, with all-over flecking or leaf designs.

Details of Weave	Alternate warp threads are usually depressed, weave of coarse grain and firm texture.

LADIKS. A highly individual type and consistent in design and colouring, these weavers eschew geometrical patterning and adhere to the use of the floral and leaf forms so characteristic of the Turkish genius. One feature that may be mentioned as constant and is not elsewhere found, namely the Panel of unusual depth patterned with tall pomegranate forms which spring from a base formed by reciprocal Vandyke figures.

Prayer Arch	Of two types, commonly flat and with 3 spires, but may be high and serrated as in Kirshehrs but without the multicoloured lines.

* * *

PLATE XXIV. ANTIQUE LADIK PRAYER RUG. This fine example shows to advantage the deep Panel so characteristic of these rugs, with its design of pomegranate forms springing from Vandyke figures, well displayed also is the beautiful Rosette and Rhodian Lily design of the principal border stripe.

The flat Prayer Arch with three spires commonly in use (see No. 5, p. 125) is in this case replaced by a high serrated Arch, and the usual formal leaf pattern of the Spandrel is replaced by a design of scattered devices, such as might be expected, in a Konieh, or Kirshehr.

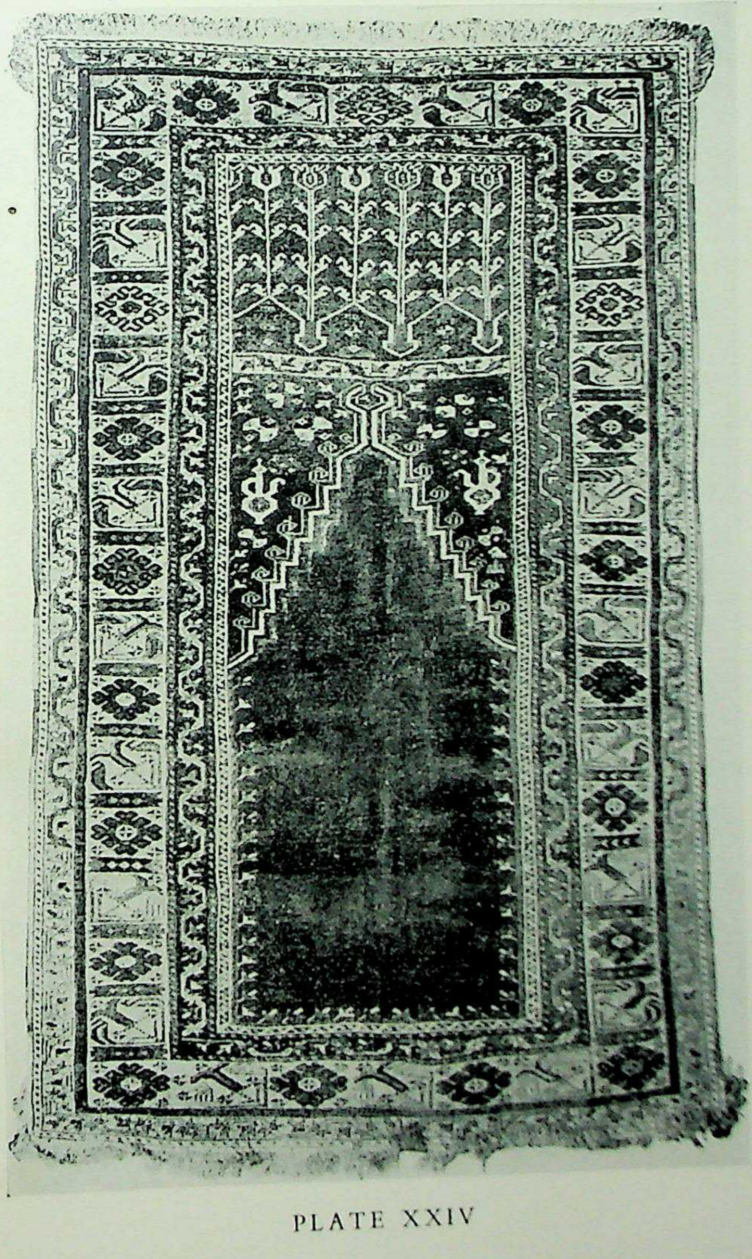


PLATE XXIV

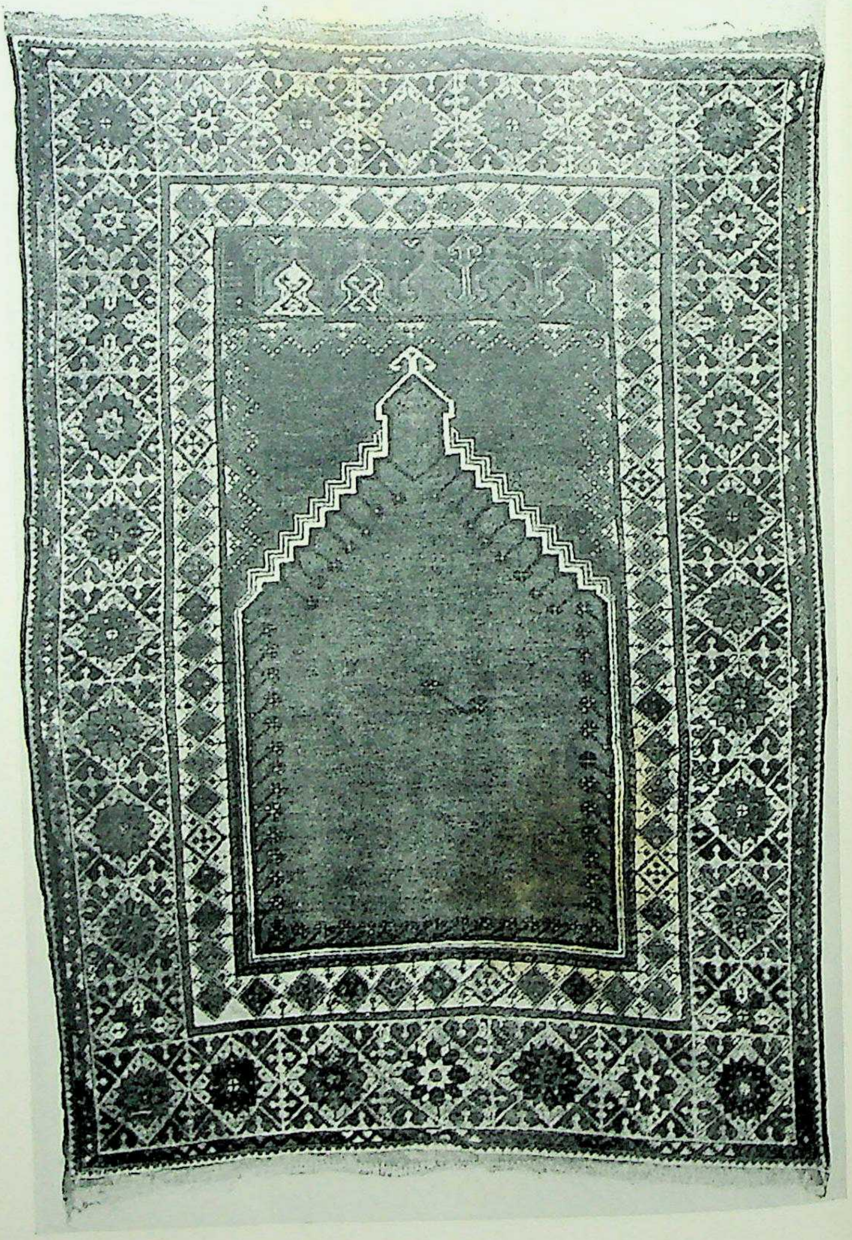


PLATE XXV

Prayer Field	Plain colour and usually in bold red or blue.
Spandrel	Very characteristic when present in scrolling design showing large serrated leaves.
Colouring	Rich and attractive, with bold contrasting blues and reds (ruby or madder preferred) for the Prayer Field, Spandrel, and Panel. Golden yellow or soft green may be exhibited in the border stripes.
Panel	The unusual depth and striking pattern are well illustrated on the fine old Ladik shown in Plate XXIII—which provides also a striking example of the favourite Ladik border stripe.

MELEZ. The shape of the Prayer Arch is distinctive and the colouring unusual, with prevailing tones of purple, magenta, yellow, and red.

Prayer Arch	A diamond shaped head with constricted neck. See diagram, p. 125.

* * *

PLATE XXV. ANTIQUE MUDJAR. Features characteristic of these rugs are the diamond patterned border, the reciprocal Vandykes of the Panel, and the projecting saw teeth (half diamonds) which line the Spandrel.

All are well shown in this fine old rug.

Prayer Field	Usually patterned with scattered devices either geometrical in character or consisting of conventional flower or leaf forms.
Border	Wide and important. A floral character is preferred for the principal stripe but geometrical designing for the subsidiary stripes with the 'saw tooth' a high favourite with these weavers.
Spandrel	Scattered devices of diverse form.
Panel	Usually absent.
Details of Weave	Pile medium long, alternate warp threads are depressed and weave is of coarse grain and loose texture. The coloured end webs are longer than most.

MUDJARS. A panel pattern of reciprocal Vandykes, a principal border stripe pattern of diamonds and a spandrel lined by projecting saw teeth; these are features which frequently distinguish these rugs. All are shown to advantage in the fine old Mudjar illustrated at Plate XXV.

Prayer Arch	Wide, serrated and of medium height.
Prayer Field	Usually of plain colour unrelieved by any patterning.

Spandrel	Of plain colour, or patterned with sparsely scattered leaf forms and geometrical devices. Almost invariably, however, saw teeth (half diamonds) are found projecting inwards from roof and sides.
Panel	Almost invariably reciprocal Vandykes supply the pattern. See Plate XXV.
Details of Weave	*Pile* of medium length. *Texture* rather loose and of moderately coarse grain. *Shape* is squarish.

CHAPTER XI

Central Asian Rugs

THOUGH ideal for household purposes with their lustrous pile, rich, warm colouring and hard-wearing qualities, these rugs have never been favourite pieces with collectors owing to the limited range of pattern and colour scheme which they exhibit.

Predominant red combined with a simple all-over field pattern composed of octagons, hexagons, or diamonds arranged in rows—these are the hall-mark of this group.

It should be noted that the red employed is not a primary but always secondary shade, in wine, maroon, terra-cotta, madder, or brownish, so that the general effect given is that of a red rug. Relief is provided by a sprinkling of subsidiary colour which is, however, never sufficiently massed to offer any effective contrast to the prevailing red.

Blues, browns and more rarely white are the subsidiary colours chosen. Sehna is the knot employed.

For purposes of rug identification, it will perhaps be found simplest to subdivide this group into three main divisions:

1. TURCOMANS. 2. BELUCHIS. 3. AFGHANS.

Turcomans to include the Bokharas, and also Youmouds and Beshirs.

TYPE ANALYSIS

TURCOMANS

ROYAL BOKHARAS can be recognised by the short lustrous pile and the extremely fine grain and close texture of the weave, since no other Central Asian rugs can approach them in these features. (Plate III.)

Colouring	conforms to group practice, but brown red shades are preferred to wine and plum, and white is rarely used as a subsidiary colour.
Patterns	Delicately patterned octagons, frequently oval in shape and with facets rounded and generally with the design quartered, are arranged in rows

throughout the field, whilst often these rows are spaced to admit of alternate rows of diamonds.

Borders Comparatively narrow, and simple in design.

Details of Weave Knot sehna and up to 400 knots to the inch can be counted in fine specimens.

The coloured end webs are shorter than most, and the sides are generally finished with a single-cord double overcasting.

PRINCESS BOKHARA. The Prayer Rug of this type and similar in detail to the Royal Bokhara, but

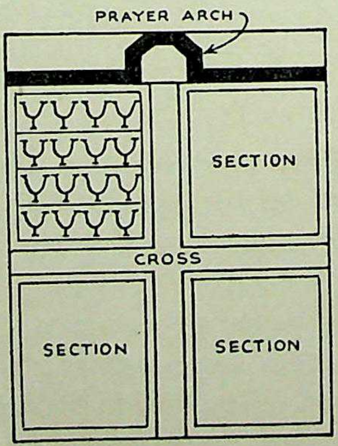


FIG. 32.
DIAGRAM OF PRINCESS BOKHARA

differing in pattern. The presence of the Prayer Arch instantly identifies these rugs.

Pattern The field pattern of all-over octagons is replaced by that of the Katchli or Christian Cross design. In this case the field is divided into four sections by the central cross as shown in the diagram. The four sections are variously patterned, the curious Y-shaped figure which is here depicted being a favourite device.

These rugs come only in the smaller sizes and in squarish shape.

Khiva Bokharas. Largely resemble Royal Bokharas, but are distinguished from them by the longer pile, and the coarser grain of the weave.

The octagons of the field are less delicately patterned, with quartering less frequently found, and margins less likely to be rounded. Shades of wine red are preferred to the brown reds. Coloured end webs are longer. (Plate XXVII).

Beshirs. The most atypical members of the group, since yellow may be introduced into the colouring and the established group patterns may be replaced by Trees of Life or lattice designs, whilst it is not uncommon to find the field itself divided into longitudinal stripes. (Plate XIX).

The coloured end webs are longer than most and may be heavily fringed.

The pile is not so lustrous as most and is of medium length, and the texture is of coarse grain.

YOUMOUDS. These weavings conform generally to group practice in regard to colouring and design.

Octagons may be replaced by diamonds or hexagons, but when present are likely to be larger and more coarsely designed than those of the Royal Bokhara, and the margins are seldom rounded.

The Katchli pattern is not infrequently adopted, but in this case there will be no Prayer Arch present.

* * *

PLATE XXVI. TURCOMAN YOUMOUD, showing a good example of the Katchli (Hatchli) or Christian Cross design with central cross dividing the field into four sections. These sections are identically patterned with an all-over diamond design. Since there is no Prayer Arch this could not be confused with a Princess Bokhara.

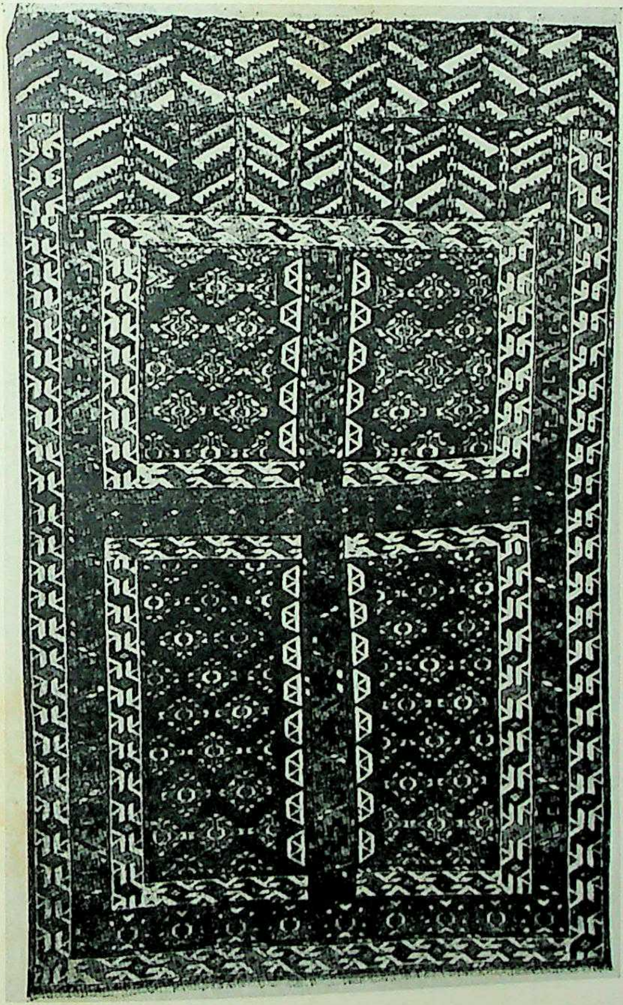


PLATE XXVI

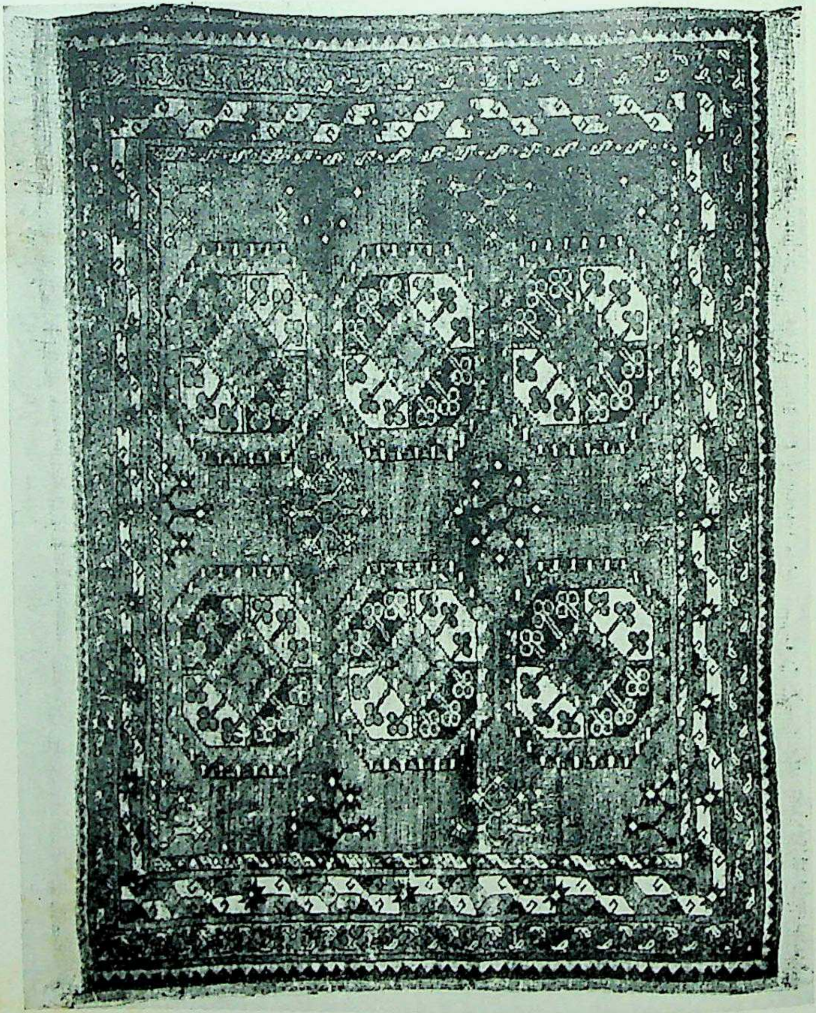


PLATE XXVII

The lustrous pile is of medium length and the texture is firm and of moderately coarse grain.

The borders may show Caucasian influence, with stripe designs of running latch-hooks, whilst angular vine patterns may be found in the subsidiary stripes.

BELUCHIS

The colouring conforms to group practice, but not so the patterning, since geometrical designs and stiff floral forms tend to displace the usual design of all-over octagons, whilst panels and medallions may on occasions be introduced.

Pile	Lustrous, long, and compact. Goats' hair or camels' hair is occasionally employed.
Borders	Comparatively simple and narrow, with three stripes in accordance with group practice, but latch-hooks are here a favourite device for patterning.

* * *

PLATE XXVII. OLD KHIVA (BOKHARA). The octagons are larger and coarser than would be the case in a Royal Bokhara. Though the pattern of the octagons is quartered, the facets are not rounded as in the Royal Bokhara at Plate III.

AFGHANS

The thickest and heaviest rugs of the Central Asian group. Colouring conforms to group custom.

Pattern	All-over octagons, of large size and coarsely designed, with straight sides and pattern quartering not to be expected.
Pile	Long and heavy.
Weave	Of coarse grain and medium loose texture.

These rugs, together with Beluchis, though highly attractive for household use, are lacking the degree of artistic interest necessary to engage the collector's fancy and cannot therefore be regarded as suitable for collecting purposes.

Conclusion

THE author has aimed at producing a work that might actually serve as a practical guide to the Collector of to-day in his collecting, and has purposely omitted details which would not be of real assistance to him. To the Collector, modern rugs are of little interest, and about them, therefore, only sufficient has been said, to enable him to discriminate between these and the old pieces that he covets.

A consideration of the Persian masterpieces of the seventeenth century and earlier has also been omitted, for the reason that these lie outside the scope of the collecting power of our readers, and to-day are only to be met with in museums and collections of national importance. These pieces represent such types as the antique Animal or Hunting Carpets, Garden Carpets, Compartment Carpets, and Flower Carpets (amongst which is the famous Ardebil carpet now in the Victoria and Albert Museum). Concerning these specimens, no one with any real general knowledge of Persian rugs would fail to recognise them at least as something better even than the best he knew, of this we need have little fear if by any chance we were to encounter one, or a fragment of one, in some remote corner of the East. Silk rugs also have not been discussed at length, since these are exceptional productions, and not the general rule for any district, although perhaps a larger proportion are produced around Kashan than elsewhere in Persia. The majority are modern, but some are genuine antiques, and to judge between them we must apply the usual standards of comparison with especial reference to the quality of the colouring and the pattern drawing.

Upon no branch of collecting to-day is the general public worse informed or more poorly provided with the means of acquiring information, whilst those who really understand the study of Oriental rugs are comparatively few, so that this field provides to-day perhaps the happiest of remaining hunting grounds for the connoisseur who likes to combine his pleasures with a profit, and for the Collector, who reckons amongst his chiefest treasures, those 'bargains' and 'finds' which form tangible evidence of the soundness of his judgment and are the measure of his initiative and ability.

Index

Adventitious designs, 31
Afghan rugs, 146
Anilines, *see* Dyes
Animal carpets, 63, 147
Ardebil carpet, 147

Baku rugs, 28, 112, 116
Barber's pole, 79, 112, 116
Bats, 19
Beluchi rugs, 145
Bergamo rugs, 47, 126, 130, 132
Beshir rugs, 113, 143
Bi-cleft leaf, 29
Bijar rugs, 54
Bird, geometrical, 113, 116
Bokhara, 47
—, Royal, 32, 141
—, Princess, 142
—, Khiva, 143, 145
Border (defined), 25
Border stripes
  Persian, 85–95
  Caucasian, 116–17
  Turkish Prayer Rugs, 130–1
'Buried thread' system of warp treatment (described), 44
Butterflies, 19

Camel's hair, 49, 60, 65, 120
Cartouches (in Tabriz rugs), 81
Caucasian rugs, 20, 110
Central Asian rugs, 19, 140
Chain medallion, 36
Chemical dyes, *see* Dyes, aniline
Chequer border stripe, 32
Chichi rugs, 116, 118
Chinese rugs, 19
Christian Cross design, 143
Circassian rugs, 119
Cloud band symbol, 29
Collar of knot (explained), 42
Colouring, 97, 106
Comb symbol, 30
Compartment carpets, 147
Concentric medallions, 36
Condition, 101
Cone, *see* Pear pattern
Cotton (for warp), 100
Crown jewel, *see* Pear pattern
Cuffic, 117

Daghestan rugs, 112, 114
Derbend rugs, 114
Diamond device, 31
Diaper designs, 36
Djushaghan, *see* Joshaghan
Double foundation, 44
Double overcasting, 52
Dyes, fast or vegetable, 97
— chemical or aniline, 23, 97

INDEX

Elephant-foot design, 31
Ends, finish of, 51
End webs in Central Asian rugs, 20
Evidences of modernity, Chapter VII
Evil Eye, superstition of, 102

Fast dyes, *see* Dyes, vegetable
Feraghan rugs, 55
Field, 25
Finish (sides and ends), 51, 52
Floral designs in Persian rugs, 16, 21
  in Turkish rugs, 22
Frets, 19

Garden carpets, 63
Geometrical designs, 20, 111
Gheurevan, *see* Gorevan
Ghiordes knot, 39–43, 47
— rugs, 122–3, 127–9, 131–3
Gorevan rugs, 59
Greek key, 34
Guli Hinnai, *see* Henna Flower

Hamadan rugs, 60
Henna Flower design, 34
Herat rugs, 61
— stripe, 85
Herati pattern, 26
Herez rugs, *see* Gorevan
Hexagon, 20, 36
Honeycomb, *see* Diaper
Hunting carpets, 147

Indian rugs, 23
Individuality, 102
Ispahan rugs, 63

Joshaghan rugs, 65
Jui head symbol, 17

Kabistan rugs, 115
Karabagh rugs, 120
Karadagh rugs, 66
Kashan rugs, 67, 148
Katchli design, 143
Kazak rugs, 118
Kermanshah rugs, 68
Key design, 34
Khiva Bokhara rugs, 143, 145
Khorassan rugs, 69
— stripe, 88
Kinares, *see* Runners
Kirman rugs, 71
Kirshehr rugs, 123, 131, 134
Knot, Ghiordes, 39–43, 47
—, Sehna, 39–43, 47
Konieh rugs, 130, 131, 133, 134
Kouba rugs, 117, 120
Koulah rugs, 32, 123–4, 129, 131–3, 135–6
Kurdish stripes, 85, 88
Kurdistan rug, 72

Labour savers, 23
Ladik rugs, 123, 130, 133, 136
Lamp of the Temple, 122
Laristan rugs, 73
— stripe, 88
Latch-Hook symbol, 30, 111, 117

INDEX

Lattice, *see* Diaper
Leaf forms, 116

Madder red, 106
Main stripes, *see* Border stripes
Materials, 98
Medallions, 36
Melez rugs, 123, 131, 137
—, 'Head and Neck' arch, 124
Meshed rugs, 74
Methods of warp treatment, 43
Mina Khani design, 26
Mirror design, 61
Mosaic design, 111
Mosul rugs, 74
Mudjar rugs, 130, 132, 137, 138

Nap, *see* Pile
Niris rugs, 76, 106

Octagon device, 30
Oriental rug groups, 18
Overcasting, 52

Palm, *see* Pear
Palmette, 34, 35
Panel, Turkish rugs, 32, 122, 132–3
Pear pattern, 27
— rectilinear, 113, 116
Persian blue, 98
Pile, 43
Pomegranate form, 136
Prayer arch, 32, 123
— field, 122
Prayer rugs
— Caucasian, 112, 114
— Turkish, 22, 32, 121
Princess Bokhara, 142

Reds of Chinese rugs, 19
— of Gorevans, 106
— rose red of Ispahans, 65
— in Central Asian rugs, 19
Rhodian Lily design, 130, 136
Roses of Kirman, 71
Rosette symbol, 28
— and bud stripe, 88
— and Rhodian Lily design, 130, 136
Royal Bokhara, 32, 141
Runners, 73

Samarkand rugs, 14, 17, 19
Saràbend rugs, 76, 80
Sarouk rugs, 77
Saw tooth (reciprocal) stripe, 94
'S' design, 31
Sehna rugs, 77
— knot, 39–43, 47
Shading of Field, 106
Shiraz rugs, 79
Shirvan rugs, 113, 115
Silk rugs, 148
Sineh or Sinak, *see* Sehna
Sirapi rugs, 78
Soumak rugs, 117, 118
Spandrel, 123
Standards of comparison, 97
Star (eight-pointed), 28
Stripes, main, 82, 85–91, 116–17, 130–1
— subsidiary, 83, 91–3
— line, 83

Structure of a rug, 38
'Sunburst' design, 119
Swastika, 34
Swaying vine, 91, 111

Tabriz rugs, 80
Tcherkess, 119
'T' design, 34
Tests for dyes, 98
Treatment of warp, 43
  of weft, 46
  of pile, 48
  of knots, 40
Tree of Life, 17, 144
Trefoil (reciprocal) stripe, 94
Trellis, *see* Diaper
Turcoman, 34, 141
Turkestan, 14
Turkish rugs, 22, 121
— knot, *see* Knot, Ghiordes
Turtle stripe, 88
Type, 100

Valuation, 102
Vandyke figure, 132, 136, 139
Vegetable dyes, *see* Dyes
Vine meander, 91

Warp, 39
  methods of treatment, 43
  material for, 100
Weave, 50
Web, *see* Finish
Weft, 39
  variations, 46
Wine cup design, 116
Workmanship, 99

Youmoud rugs, 144

EDWARD WENHAM

Old Clocks for Modern Use

A magnificently illustrated book for the collector and for all those interested in antiques. There are chapters on clock mechanisms, and strange ideas that have in the past been incorporated into clock designs.

Fully illustrated, 21*s. net*

Old Silver for Modern Settings

A most attractive and lavishly produced account of old English, Scottish, and Irish silver, concentrating in particular on those pieces that best suit modern tastes and pockets.

90 *line illustrations*, 28 *photographs*, 21*s. net*

Old Furniture for Modern Rooms

A new kind of book about old furniture. It is concerned first and foremost with old furniture as furniture for everyday use, rather than as "collectors' pieces".

212 *pages*, *fully illustrated*, 15*s. net*

The Royal Academy

SIR WALTER R. M. LAMB

A concise history of the Royal Academy from its foundation in 1768. The author, who was the Secretary of the Royal Academy, has produced a very useful book for students, historians, and everyone needing an exact and accurate source of information about this great institution.

Illustrated, 15*s. net*

How to Look at Pictures

SIR ROBERT WITT

On first publication of this book the SPECTATOR said of it: "This book shows that the author has both wide sympathy and knowledge and it cannot but be largely helpful to those who wish to increase their interest in pictures."

Fully illustrated, 8*s.* 6*d. net*

G. BELL AND SONS LTD
YORK HOUSE, PORTUGAL STREET, LONDON, W.C.2